

*The Decorative Arts of
Early New Jersey*

THE NEW JERSEY HISTORICAL SERIES

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*The Decorative Arts of
Early New Jersey*



MARGARET E. WHITE

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FOREWORD

Many tracks will be left by the New Jersey Tercenary celebration, but few will be larger than those made by the New Jersey Historical Series. The Series is a monumental publishing project—the product of a remarkable collaborative effort between public and private enterprise.

New Jersey has needed a series of books about itself. The 300th anniversary of the State is a fitting time to publish such a series. It is to the credit of the State's Tercenary Commission that this series has been created.

In an enterprise of such scope, there must be many contributors. Each of these must give considerably of himself if the enterprise is to succeed. The New Jersey Historical Series, the most ambitious publishing venture ever undertaken about a state, was conceived by a committee of Jerseymen—Julian P. Boyd, Wesley Frank Craven, John T. Cunningham, David S. Davies, and Richard P. McCormick. Not only did these men outline the need for such an historic venture; they also aided in the selection of the editors of the series.

Both jobs were well done. The volumes speak for themselves. The devoted and scholarly services of Richard M. Huber and Wheaton J. Lane, the editors, are a part of every book in the series. The editors have been aided in their work by two fine assistants, Elizabeth Jackson Holland and Bertha DeGraw Miller.

To D. Van Nostrand Company, Inc. my special thanks for recognizing New Jersey's need and for bringing their skills and publishing wisdom to bear upon the printing and distributing of the New Jersey Historical Series.

My final and most heartfelt thanks must go to Margaret E. White, who accepted my invitation to write *The Decorative Arts of Early New Jersey*, doing so at great personal sacrifice and without thought of material gain. We are richer by her scholarship. We welcome this important contribution to an understanding of our State.

January, 1964

RICHARD J. HUGHES
*Governor of the
State of New Jersey*

PREFACE

An agricultural area, longer than it is wide, and bordered by water on three sides, New Jersey offered farming and fishing as the most natural means of livelihood for its first settlers. Of necessity these men and women were versatile, adapting to new and untried situations, performing many and varied tasks. As Henry Fearon was to note on his visit to America in 1817, "All men here know a portion, and enter a little into everything:—the necessary consequence of a comparatively new state of Society." Benjamin Acton who came from England in 1677 was carpenter, surveyor, inn-keeper, tanner, miller, and weaver in Salem. Alexander Low, of Freehold, was a cabinetmaker, undertaker, and surveyor. He also made spinning wheels.

Every small community had its own craftsmen who created the everyday necessities from such materials as were available; then, when life became more settled, they went on to the development of local industries. It would seem that the majority of glassmakers, weavers, and furniture makers worked at their respective crafts from September until spring, but devoted the summer months to their farms or to fishing. Perhaps pottery making was more time-consuming or remunerative, since potters are not recorded as having other occupations. Among furniture makers there were a number who made coffins, and to "Attend upon Funerals" was a logical development as was the construction of the hearse. John Staulcup was minister, cabinetmaker, and undertaker in the town of Salem during the 1830's and 1840's. In spite of the neces-

sary diversity of their occupations these men respected their crafts, they were designers as well as craftsmen, and took just pride in the results of their labors.

Cabinetmakers and silversmiths were men of higher status than other craftsmen for cabinetmaking required education as well as technical skill. Integrity as well as skill was required of the silversmith and he had to hold the respect of the entire community in which he served, for as money began to accumulate he was called upon to act as the equivalent of a small-town banker.

Crafts begun in the seventeenth and the opening years of the eighteenth century developed into industries as such farsighted and enterprising men as the Wistars and Stangers in South Jersey, George Dummer and David Henderson, of Paulus Hook in Jersey City, reached out beyond the confines of New Jersey. The Olive Glass Works became one of the largest bottle-making houses in America. David Henderson was recognized as an outstanding figure in American ceramics. The first porcelain commercially produced in this country came from Jersey City and Trenton.

The craftsmen who produced our decorative arts were men who had learned a trade, frequently passed from father to son, and sometimes followed by several members of a family through two or three generations, and so it was with the Stangers and Hollinsheads of South Jersey, and the Lupps of New Brunswick.

Frequently the only sources of information available regarding early craftsmen are local histories, family or census records, the advertisements in old newspapers, or "word of mouth." Unfortunately, the earliest records of the *New Jersey Census* which give occupations date from 1850. They are handwritten, very faded, and sometimes almost illegible, and one suspects that some census-takers used phonetic spelling.

Biographical lists of those men who worked in New Jersey during the seventeenth through the nineteenth century may be obtained from the Newark Museum.

One may question the omission in this book of such

subjects as ironwork or quilted bed covers, both of which provide fine examples of design. The colonial housewife regarded quilt making as recreation to be enjoyed when daily household tasks were done. Pieced and appliquéd quilts are examples of needlework, they cannot be regarded as the product of a craft in the sense of a trade or profession as are the other subjects discussed here. One will find quilts amply covered in such books as Rose Wilder Lane's new *Book of American Needlework*.

Working together, the blacksmith and carpenter were the pioneer builders of our houses, our farms, and our communities. The blacksmith showed considerable originality and taste in the homemade hardware and tools he produced, and some of the former show delightful patterns. Their function, however, seems to place them in the field of architecture.

The task of reviewing takes time and patience, and sincere thanks are due to Mrs. Frederick Banks, Miss Edythe Crombie, Mrs. Frederick Frelinghuysen, Miss Katherine Gamble, and Mrs. Kathryn Greywacz for their generosity and help in reading my manuscript.

MARGARET E. WHITE

East Orange, New Jersey
May, 1964

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I

THE MIRACLE OF GLASS

IN ENGLAND, at the beginning of the seventeenth century, the need for window panes "to keep us warm and dry, and to admit Light into our Dwellings" * was such that factories could not meet increasing demands; as a consequence, England had to import from continental glasshouses much of her window glass and household wares. Also, conservation of English forests became a necessity because glassmakers as well as manufacturers of pottery, bricks, and gunpowder had ravaged existing timber supplies. Therefore, the vast virgin forests of the New World seemed to promise England a sure means of increasing her glass production.

Pioneer attempts at glassmaking began at Jamestown, Virginia, in 1608; at Salem, Massachusetts, in 1639; before 1664, in New Amsterdam; at Philadelphia, in 1683. None of these undertakings lasted, however, and to Caspar Wistar belongs the distinction of founding the first glasshouse in the Colonies to survive more than a decade and the first glass furnace in the Province of New Jersey. The names of Caspar Wistar in South Jersey, Henry William Stiegel in Pennsylvania, and John Frederick Amelung in Maryland will go down in history as America's first successful producers of glass.

Several of our most outstanding glass furnaces were established by men of German birth, though not neces-

* J. C. Harrington, *Glassmaking at Jamestown* (Richmond, Va., 1952), 29.

sarily men trained as glassworkers, and Caspar Wistar was one of these. He was born in Wald-Hispach, in the Electorate of Heidelberg, in 1695. His father, Johannes Caspar Wistar, is said to have been *Fürstenjäger*, or electoral huntsman, to Charles Theodore of Bavaria. When Caspar Wistar landed at Philadelphia on the sixteenth of September, 1717, glassmaking must have been far from his thoughts, if only for the reason that he had no practical knowledge of the subject.

In 1725 Wistar joined the Society of Friends, perhaps attracted there by the Quakeress, Catherine Jansen (or Johnson), of Germantown, whom he married the following year. His eldest son and successor in his enterprises was Richard, born in 1727.

By the middle of the 1730's, Wistar was recorded as a "Brass Button Maker of Philadelphia, a merchant of standing and a man of parts and of property." As a good businessman, Wistar was astute enough to realize that glass was one of the paramount needs of the day. Its need had already been voiced by such men as John Fenwick who, having arrived in West Jersey in 1675, wrote back to England advising those who planned to join his colony that glass was among the "best commodities for any to carry with them." * In Wistar's day the importations of window glass and bottles from abroad were intermittent, and there was never enough glass available to supply local demands. Therefore, in spite of his own lack of knowledge, and in spite of the ban placed by England on the manufacture of glass in the Colonies, Wistar undertook to establish a glass furnace and to man it with skilled workmen from abroad. That he made certain of obtaining experts from Holland or Germany before launching his venture is evident from an agreement dated December 7, 1738. In this, Wistar agreed to pay the passage of four men from Rotterdam: "they to teach the art of glassmaking to him and his son

* Salem County Historical Society, "Colonial Roof-Trees and Candle Ends" (Salem, 1934), 2.

Richard, and no one else," while he was to furnish all the essentials "for a glass factory in the province of New Jersey." Later other foreign workmen joined Wistar's staff and the names of these men still persist among the families of Salem County.

While waiting for the expert glassmen to arrive, Wistar acquired several hundred acres of wooded land (mostly oak) in Salem County on either side of the highway leading from Salem to Pilesgrove. Sand of excellent quality was abundant and shallops could navigate the two streams, Deep Run and Alloways Creek, that ran near his property. Here, about six miles from the town of Salem, Caspar built homes for his workmen, a "mansion house" for himself near the glass furnace, a bake-house, and a general store that not only supplied goods to inhabitants for miles around but also served as a social center. This self-supporting community came to be known as Wistarberg.

Products of the glasshouse were mainly bottles and window glass, but the blowers also turned out pitchers, bowls, "witch" balls, rolling pins, occasionally a flip glass or plate. These pieces were blown from light green or aquamarine window glass and from the rich olive green or amber of bottle glass. In those days every glass blower was both designer and craftsman. He was not compelled to meet a current fashion and, therefore, made his household wares or personal gifts as fancy dictated. In the old-time glasshouse there were always periods when a blower had leisure to do as he pleased. It was his privilege to make objects of glass for his own use or amusement, and his use of factory tools or materials was never questioned. Due to the fact that each man strove to compete with his fellow workers in individuality and variety of object, the final results known to us today are unique. It is by such objects as these that the owners of our early glasshouses are known, rather than by the window panes and different types of bottles they advertised.

According to Joseph Sickler, old chronicles tell of



UTENSILS BLOWN FROM GREEN WINDOW GLASS
Courtesy of The Newark Museum



UTENSILS BLOWN FROM AMBER BOTTLE GLASS
Courtesy of The Newark Museum

winter sleighing parties that come to the general store in Wistarberg for dances and other diversions. To add gaiety to these sleigh rides, horns were fashioned by the glass blowers. One such horn of clear glass with threaded decoration is in the Salem County Historical Society. Made at Wistarberg, it was owned by Benjamin Tyler in the 1780's.

A pane of aquamarine window glass, measuring 7 by 9 inches, from a homestead built at Pompton Plains in 1747, is in the Newark Museum. At that date, Caspar Wistar's was the only local glasshouse from which this pane could have come. The presence of a boss or "bull's eye" in the pane would indicate that it was not imported from abroad. A "bull's eye" was the thick, round swelling at the center of a window pane where the pontil had been attached opposite the blowpipe. After a sphere of glass had been blown to desired size, the blowpipe was removed and the opening expanded until the glass could be flattened out. This glass sheet was then cut up, for only flat pieces of rectangular or diamond-shaped glass were shipped long distances, the thick boss at the center being cut away to save precious space in packing. On the other hand, a pane of glass with boss left in could be cut to larger size. This being an advantage, window glass obtained locally might contain a "bull's eye." We know from an advertisement of 1752 that the Wistars provided window glass cut in several different sizes, including 7 by 9 inches. Panes similar to this may be seen at the Salem County Historical Society.

Glass is the only medium used in the decorative arts that is not supplied by nature. It has been defined as "the transformation of ashes and sand into a thing of beauty." The primary requisites for glass are silica, in the form of sand, quartz, or calcined flints; and such alkalies as potash, carbonate of soda, or lime. When subjected to intense heat—in the process of cooking or melting the batch—the alkalies act as a flux causing the ingredients to fuse into a molten viscous "metal." Generally a certain proportion of broken glass, or cullet, is

mixed with these ingredients both to aid in the fusing and for the sake of economy. Traces of iron or alumina in the batch tend to give glass a color range through aquamarine, green, olive-amber and amber. To obtain the opaque white used in eighteenth- and nineteenth-century pieces, tin oxide or the ashes of calcined bones were added.

The color blue, obtained by adding cobalt to the batch, is seldom found in examples of glass from South Jersey, although it was a favorite color at the Stiegel works in Pennsylvania. A bowl and a bottle in blue glass from South Jersey are in the Newark Museum's collection, while the Metropolitan Museum of Art owns a sugar bowl in a rare shade of blue with applied prunts, or blobs of glass.

Since glass, like pottery, requires fire and heat in the process of manufacture, it is readily understandable that the southern counties of New Jersey, with their heavily wooded areas and beds of superior sand, were highly attractive to the glass manufacturers who settled there. Sand provided the needed silica, and potash, derived from wood ashes, was cheap and convenient to prepare because of abundant timber.

In its molten state glass has qualities of plasticity and great ductibility so that it can be manipulated into any shape and drawn out evenly to great lengths. Once a vessel has cooled and thus received its fixed shape, light plays its part in revealing the value of the metal we call glass, its color, its degree of clarity, or the lines and curves of a piece. Variations in the quality of glass result from the kind and quality of alkali used, but the resulting imperfections, such as minute flecks and air bubbles, have their own charm.

Glass has been blown by hand since the first century B.C., when the use of a blowpipe to expand and shape the fused and molten metal was perfected. Since Roman times the blowing iron has remained the basic tool, and the technique of inflating a bubble of glass has remained unchanged. A portion or gob of glass, in more or less

fluid condition, is gathered on the end of a hollow iron pipe, several feet long, which has been dipped in the melting pot. The blower then inflates the gob, extending the bubble to any size desired. With the aid of a few tools he gives shape to this bubble. During the process of shaping, the plasticity of the glass is maintained by repeated heating in the mouth of the glass furnace, commonly known as the glory hole. To judge exactly when a partly-formed vessel needs to be reheated is part of the art of glassmaking.

How little we appreciate the miracle of glass! Man-made, artificially compounded from earthy ingredients, it emerges from fire and blowpipe transformed. At the will of its creator a blob of hot glass assumes definite shape, to serve a humble purpose or to become an object of rare beauty.

When Caspar Wistar died in 1752 he left the glassworks to Richard who also continued his father's Philadelphia business, the manufacture of brass buttons. Richard never moved to Wistarberg but continued to live in Philadelphia; he appointed a Salem man, Benjamin Thompson, as resident manager of the glass furnace. In the Pennsylvania newspapers of 1769 Richard Wistar advertised window glass, bottles of several types and sizes, case bottles, containers for snuff and mustard, besides such chemical wares as retorts, globes, and tubes. No mention here of glass horns or darning balls. Demijohns were one type of bottle advertised. Made to hold from one to ten gallons, carboys and demijohns were found in every "ordinary" or inn, and were necessary storage containers on shipboard during long voyages. Many of these large bottles were sent down to Barbados to be filled with rum or molasses and then returned for sale in this country. Large containers such as these demonstrate the size to which a gather of glass may be expanded in the process of blowing.

After forty years of success the glassworks at Wistarberg were offered for sale in the fall of 1780. On October

11 of that year, the *Pennsylvania Journal* carried the notice:

The Glass Manufactory in Salem County, West Jersey is for sale with 1500 acres of Land adjoining. It contains two Furnaces with all the necessary Ovens for cooling the Glass, drying wood, etc. . . . situated one mile and a half from a navigable creek where shallops load for Philadelphia . . . the situation and convenience for the Procuring of Materials is equal if not superior to any place in Jersey.*

Richard Wistar died in 1781 before the property was sold.

THE STANGERS

In 1770, young Jacob Stanger (or Stenger) ran away from the Wistarberg glasshouse where he had served as apprentice. This might not have proved significant save for the fact that ten years later, Jacob and five of his brothers founded the second New Jersey glassworks at Glassboro, not far from Wistarberg. The Stanger family was one of the earliest to be associated with glass blowing in South Jersey, and throughout the nineteenth century we find the name appearing in most glasshouses of that region, as journeymen or as partners in an enterprise.

The glasshouse erected by the Stanger brothers and completed in the fall of 1781 was called the Olive Glass Works. One wonders why they did not take over the Wistarberg plant since it had just closed, but perhaps Richard Wistar did not offer his manufactory for sale until the Stangers had their own plans well advanced. Besides Jacob, the brothers who shared in the Glassboro enterprise were Solomon, Daniel, Francis, Peter, and Philip. Two other brothers, Adam and Christian, were

* Joseph S. Sickler, *The History of Salem County, New Jersey* (Salem, 1937), 98.

blowers at the Works. In 1786 Colonel Thomas Heston and Thomas Carpenter became the sole owners, and eventually the Works passed into the hands of Colonel Heston's grandsons, the Whitney brothers. They operated the plant for more than forty years, during which time it became one of the largest bottle-making houses in America.

Since Jacob Stanger had served his apprenticeship at Wistarberg it is not surprising that the Stangers and their immediate successors at the Olive Glass Works followed Wistarberg precedents with regard to form, colors, and modes of decoration: in other words, what has come to be known as the South Jersey type. Through the years the traditions and techniques brought to America by Wistar's workmen spread not only to Glassboro and other New Jersey glasshouses, but also to New York State and New England, as men migrated from one factory to another. Even as far away as western Pennsylvania and Ohio we find glass of the South Jersey type. Pieces made in the South Jersey tradition represent American folk art, characterized by individuality, sturdiness, and a nice appreciation of color and form. In the simplicity of the pieces and the use of applied ornament—that is, glass used to decorate itself—we recognize the German and Dutch training of the Wistarberg glassmakers. Applied decoration, which stems from the Roman period, was much used in Europe and was highly favored by the glass blowers of South Jersey.

These are the characteristics of South Jersey glass for which we look wherever it may be found:

1. Pieces free blown from bottle or window glass and shaped by manipulation.
2. Applied decoration, such as threading around the neck of a pitcher; superimposed swirls or swagging, known as "lily pad."
3. Crimping, that is, dents or flutes made with a tool to serve as ornament on the foot of a vessel or the end of a handle.

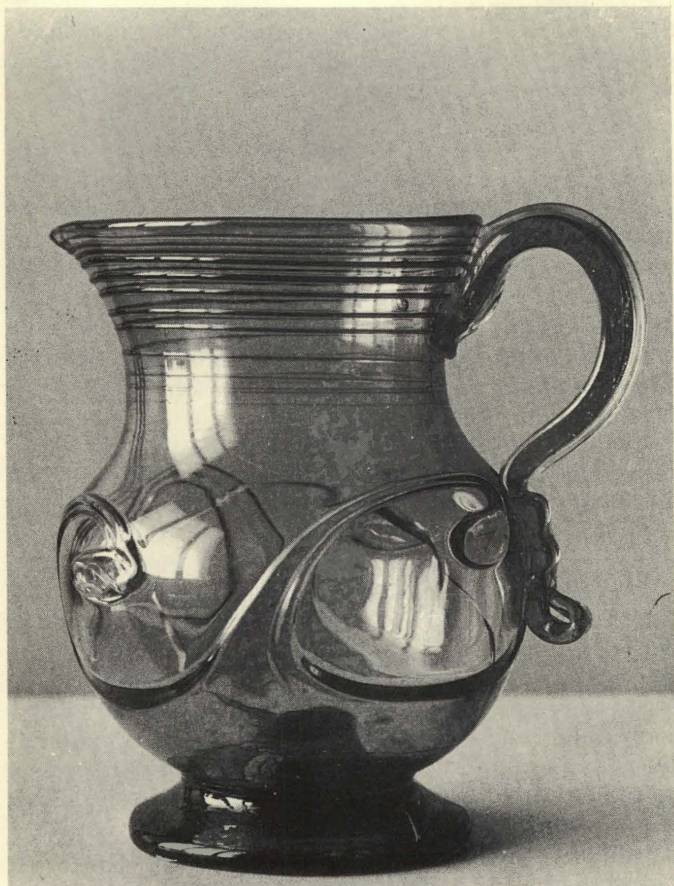
4. Double-strap handle, often with crimped end.

5. Loopings of contrasting color. This technique was used earlier in Germany but Caspar Wistar's was the first glasshouse in the Colonies where different colored glasses were fused to obtain bi- and tri-colored pieces in whorled and waved designs.

The little green ale or wine glass illustrated is rare, as one seldom finds such drinking vessels blown from bottle or window glass. The large pitcher has a double-strap handle and threading around the neck is the same form of decoration as that on the glass horn previously mentioned. This aquamarine pitcher was cherished by four generations of one family in Alloway Township, Salem County, before being acquired by the Newark Museum. The same threading may be seen on the neck of another pitcher illustrated which also has the swirl known as the "lily pad" superimposed on the bowl. This piece came originally from South Jersey, which is credited with first using this decorative "lily pad" device, although the glasshouses of New York State improved the technique and are thought to have produced finer examples.

The covered sugar bowl is of pale green glass. The square base and bowknot handles are applied. The set-in flanged cover with its swan finial applied is typical of the eighteenth century. The piece was probably made at Wistarberg or Glassboro. The swan symbolizes poetry, song, and grace. The bowknot, the true lover's knot, has long been a motif associated with a bride and marriage, as will be seen later in our consideration of woven bedspreads. So perhaps this covered bowl was made as a betrothal or wedding gift.

Candlesticks free blown from window or bottle glass are very rare. The pair shown here are of light green glass, the circular foot being applied from a separate gather. The long shaft is composed of graduated rings between two balusters, dexterously shaped by the glass blower, the upper baluster surmounted by a gather of glass tooled into heavy swirled ribbing. The pair date



NINETEENTH-CENTURY LILY PAD PITCHER

*Courtesy of The Metropolitan Museum of Art,
Rogers Fund, 1922*



EIGHTEENTH-CENTURY SUGAR BOWL

Courtesy, The H. F. du Pont Winterthur Museum



SOUTH JERSEY TYPE CANDLESTICKS, C. 1800

*Courtesy of The Metropolitan Museum of Art,
Rogers Fund, 1935*

between 1800 and 1850. After the introduction of blown-molded and pressed glass, candlesticks became quite common.

Occasionally one comes across a small cream jug with hollow ball stopper, both pieces having a looped decoration formed from a blob of opaque white which has been rolled into a gather of clear aquamarine glass. This technique may be seen in the "witch" balls with vase-shaped holders, made some time between 1835 and 1865, to serve as mantel ornaments. The applied stem and foot of each vase is clear aquamarine. In Britain, hollow glass balls were hung at cottage windows to scare away witches and it is said that immigrants from Ireland were accustomed to fill such balls with different colored yarns, tied end to end, and with a small length hanging out of the hole where the blowpipe had been attached. It was thought that a passing witch, unable to resist the dangling yarn, would weary of the task of pulling out the strands and leave the household in peace. Balls made in American glasshouses were put to more practical use, as stoppers for bowls and creamers to keep out flies, as mantel ornaments, or as seine balls or floats for fishermen's nets.

For more than a hundred years workmen followed the established ways, turning out household wares unaltered in form. Because the pieces were made for local needs but never mass-produced, they were seldom found far from the region in which they had been made. There are hundreds of pieces still surviving—though now scattered all over the country—which can with confidence be attributed to South Jersey even though they cannot be assigned to a particular glasshouse. So far as we know, the best collections of South Jersey glass in this State are the Salem County Historical Society's collection, those privately owned in the area, and that of the Newark Museum.

In 1799 James Lee started the Eagle Glass Works at Port Elizabeth, a village of some importance not far from the mouth of the Maurice River in Cumberland



"WITCH" BALL MANTEL ORNAMENTS, 1835-1865
Courtesy of The Newark Museum

County—a section taken from Salem County in 1794. The same James Lee with a group of associates erected the first glass furnace at Millville in 1806. Millville was an excellent choice, for the sand of the river banks about five miles below town proved to be of such superior quality that tons of it were shipped in later years to glass furnaces outside the State. In 1844 the Whitall brothers purchased the works and ten years later bought the glasshouse in South Millville which had been established there in 1832 by Frederick Shetter of Baltimore.

About 1800, Jonathan Haines built a glass furnace at Clementon, not far from Glassboro. According to some records, a William Stanger was associated with him. Some seventeen years later, Haines and William Coffin, Sr., erected a glassworks in Galloway Township, Atlantic County, which is said to have been near a small lake and sawmill on a tract of land owned by Coffin. Like others of his day, Coffin was not a trained glassman when he went to South Jersey in 1812. The community that grew up around the glassworks came to be known as Hammonton—named for John Hammonton Coffin, a son of William Coffin. In 1836 the firm became Coffin & Hay—Bodine Coffin, another of William's sons, and Andrew K. Hay, William's son-in-law—but the works did not survive the depression of 1857. Jonathan Haines also established the Waterford Works in Camden County in 1825, which continued until 1875 or 1880. Waterford Works is shown on current State maps and the site is now designated by a marker approved by the New Jersey Historical Evaluation Committee.

In 1836 the Bridgeton Glass Works was built by Stratton, Buck & Co. Bridgeton was a strategic point for a glassworks because steamboats could travel the eight miles from Delaware Bay up Cohansey Creek which flowed through the town of Bridgeton. It was not only the wooded areas and superior sand of South Jersey which attracted glass manufacturers in the nineteenth century, but also the excellent transportation facilities. By 1816 Salem was running her first steamboat, the

Aetna, to New Castle, Delaware, there to connect with a stage route to Frenchtown, and thence to Baltimore and Washington. Mention has already been made of the shallops, or small open boats with oars and sail, used for moving supplies or finished products. Because of these facilities South Jersey had a higher concentration of glassworks, principally for window glass, bottles, and other hollow ware, than any other section of the country except the Pittsburgh-Monongahela area.

Thus we find in the early nineteenth century a tremendous rise in bottleglass houses, many of which continued to function with the old hand methods as late as the 1870's. By 1820 there were about eleven glass furnaces operating in South Jersey. The census report of 1840 records 28 glasshouses and 4 glass-cutting establishments in the State, with a total of 1075 glassworkers employed.

The Isabella Glass Works was started in 1848 at New Brooklyn, east of Glassboro. There was considerable confusion as to the founder of the Works until Miss Isabella Stanger, at the age of ninety-four, revealed that she was the Isabella in question and that the Works had been erected by her father, Thomas W. Stanger.*

SOLOMON STANGER'S LEDGER

Some years ago there came to light a ledger kept by Solomon H. Stanger of Glassboro during the five-year period, 1848 to 1852. This ledger is both interesting and informative as it shows how glass blowers worked, what wares they made, and the wages received for blowing. Perhaps the most striking point is the fact that glass was blown only between September and June. No doubt this was partly due to the conditions under which men worked, for blowing molten glass in the proximity of a hot furnace would have been unbearable in the heat of

* Henry Charlton Beck, *The Roads of Home* (New Brunswick, 1956), 188.

summer. But we know that this same work period prevailed in New Jersey among early weavers and cabinet-makers who lived on farms: for example, Timothy Crane, farmer and cabinetmaker (whose ancestor, Jasper Crane, settled in Newark in 1667), or the Van Dorens, who were weavers and farmers in Millstone.

Solomon Stanger employed 19 journeymen and 12 apprentices; the journeymen (who had learned their trade) remained with the glasshouse anywhere from one month to the full five years of the ledger's record. Three of these journeymen were members of the Stanger family. Of the 12 apprentices, two completed their indenture and qualified as journeymen during the five-year period.

The entire staff served on a piece-work basis, ranging from 5 cents a dozen for a quarter-pint oil bottle to 96 cents a dozen for a cologne bottle. These perfume bottles were designated by pattern, such as lion, dahlia, grape, tree, fountain, or diamond. An apprentice began at half the above wage scale and in two or three years might be increased two-thirds. The ledger records one apprentice who began on half-pay, or just over \$10.00 per month. In 1852, as a full-paid worker, he blew 3468 dozen bottles in a period of five and a half months for which he received a total of \$280.47.

Solomon Stanger kept another account book which gives data on the cost of living in Glassboro in 1852. House rent was \$6.25 per quarter or \$25.00 per year. The prevailing wage for farm work was \$1.00 a day for a man and 75 cents for a boy.

Presumably those cologne bottles with lion or diamond pattern were blown in molds. There are three basic techniques for giving shape and/or pattern to glass, and these have resulted in the following broad classifications:

1. Free-blown glass, also termed off-hand-blown or hand-blown (the technique already described).
2. Blown-molded glass, in which the gather of hot metal was blown into a mold.
3. Pressed glass, in which shape and decoration were

obtained simultaneously by means of a manual or mechanical press.

PATTERNED TABLEWARE

During the early years of our Republic, especially after the War of 1812, every effort was made to encourage American manufactures so that we might be independent of English trade. Fine cut or engraved glass, whether imported or made in this country, could only be bought by people of means, so our manufacturers saw in the development of blown-molded and pressed wares an opportunity to expand American business. Thus during the 1820's and 1830's a new type of patterned tableware was evolved.

The blowpipe was just as essential for blown-molded as for free-blown glass, but instead of inflating a gob of metal into the air like a soap bubble it was blown into a mold. Case bottles, intended to fit into a partitioned case or box, were blown into a mold to give them square corners and for these a part-size mold may have been used. When molding glass for shape and/or pattern, the blowers used molds of metal, sometimes of wood, which had two or more hinged pieces or leaves. If an intaglio design was cut on the inner surface the mold gave both pattern and shape. For historical and decorative flasks the mold usually had two parts and the line where the two leaves joined may be traced around the sides of a bottle. For decanters, a punch bowl, or other articles of tableware, three-piece molds were generally used, and glass blown in such molds is frequently referred to as "blown three mold." After a glass vessel was removed from the mold it was finished by further blowing with resultant expanding of the design.

During the second quarter of the nineteenth century several of our South Jersey glasshouses produced pictorial and historical flasks. Among these were Coffin & Hay of Galloway Township. Two of their aquamarine flasks, blown between 1836 and 1842, have the eagle as the

national emblem on one side, and one of these bottles also shows the American flag furled on a standard. The bald eagle became America's emblem shortly after the framing of the Constitution in 1787, having appeared first in American heraldry on the flag of Washington's Life Guard. Shortly after his inauguration, President Washington made a triumphal tour of the newly-united states. Along his route the eagle greeted Washington from lighted windows of public buildings and private homes, for the design of the bird had been traced on starched or whitewashed window panes behind which shone lighted candles, a method of decoration within the means of all. Having been adopted as our national emblem, the eagle was soon given prominent place in all forms of arts and crafts, and we find it popular in copper-wheel engraving on glass, as a design for blown-molded flasks and bottles, or for salts and cup plates of pressed glass.

One flask with classical busts of George Washington and Henry Clay on its sides bears the legend BRIDGETOWN, NEW JERSEY in relief. In the 1844 presidential election, Henry Clay was nominated by the Whigs at the National Convention held in Baltimore. His running mate was Theodore Frelinghuysen. His opponents were James K. Polk, candidate of the Democrats, and James G. Birney of Ohio, nominated by the Liberty Party. In addition to the portrait flask put out by the Bridgeton Glass Works, there was another produced by the Glass Works in Baltimore, but the bust of Clay on the Bridgeton flask is considered the better from the standpoint of sculptural realism. That of Washington on the reverse of the flask is also regarded as exceptionally fine portraiture. For their portrait of Clay, both the Bridgeton and Baltimore Works may have used the engraving of Henry Clay that appeared in 1844.

Another portrait flask produced at Bridgeton was that of Louis Kossuth, the outstanding figure in the Hungarian Revolution of 1848-1850. American sympathy for Hungarian patriots had been deeply stirred and, as a

result, Kossuth and his family were urged to come to this country. He landed at Staten Island in December of 1851 and left for England in July, 1852, so the bottle would seem to date from the time of his 1851-1852 visit.

One product of the Bridgeton Glass Works that should not be overlooked, even though of small moment, is the little half-pint flask showing on one side the shallop or small boat that played so important a part along the streams of southern Jersey. Perhaps if we knew its full history we would give it a more prominent place.

Another of the South Jersey glasshouses producing historical and pictorial flasks with molds was the Fisler-ville Glass Works, organized about 1850 by Jacob P. Fisler and Benjamin Beckett. The following year Beckett withdrew and the firm became Fisler and Bacon.

To some collectors, the Fislerville Glass Works will always be associated with Jenny Lind, whose portrait appears on a calabash bottle produced during the Swedish singer's visit to America under the sponsorship of P. T. Barnum. Jenny Lind was already famous in Europe when, in 1850-1851, she made her début in this country. So great was the enthusiasm for the "Swedish Nightingale" that everything marketable was named in her honor. At least six American glasshouses capitalized on Jenny Lind's popularity by designing blown-molded bottles and flasks bearing her likeness. The Newark Museum has a Fislerville "Jenny Lind" bottle, as well as one made in Ravenna, Ohio. Collectors should note that these mid-nineteenth century bottles hold a little over one quart. Reproductions that appeared about 1925 contain exactly one quart.

With the exception of the Columbia Glass Works and the P. C. Dummer Glass Company in Jersey City, New Jersey's glass industry was centered in South Jersey. The Columbia Glass Works on the Jersey side of the Delaware River was a window-glass factory established during 1812-1813. It continued in operation until about 1844. Evidently the factory was of importance in its day since

Thomas Birch, the artist, regarded it of sufficient interest to paint. An aquatint engraving by William Strickland, well-known American architect, after the painting by Birch, is in the Newark Museum.

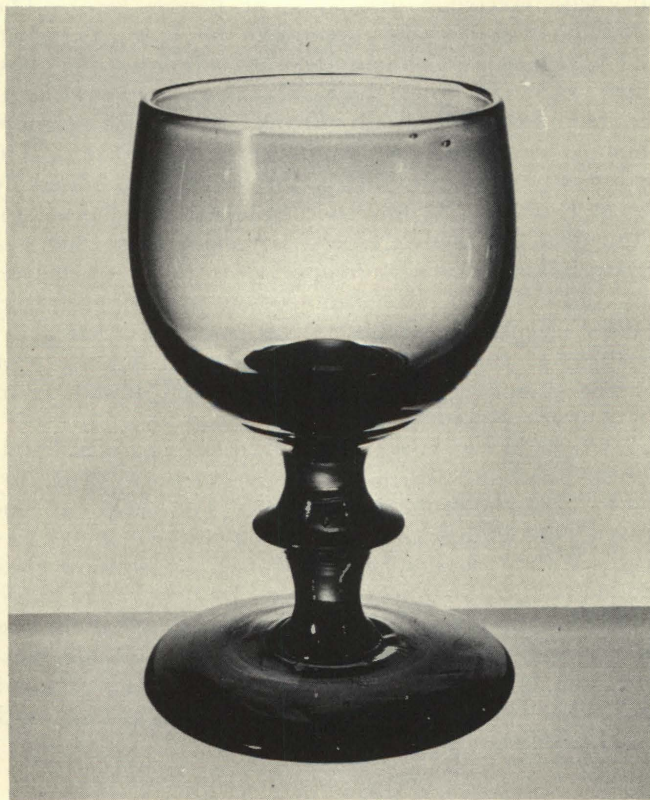
GEORGE DUMMER

The Jersey Glass Company was founded in 1824 by George Dummer, William G. Bull, and Joseph K. Milnor, who erected a glasshouse at Paulus Hook. The following year Dummer organized the Jersey Porcelain and Earthenware Company on land adjoining the glasshouse. Having learned the glass business—apparently at the Hamilton Works in Albany, New York—George Dummer set up shop as glass broker and importer at 110 Broadway, New York City, prior to 1821. As stated by the McKearins, "He was another of the merchants handling glass, earthenware, and porcelain who sought a steady and more profitable supply of stock for his shelves. . . . As a defense against competition of auctioneers and English agents, he established his own glass-cutting department in conjunction with his store." * A portrait of George Dummer, painted by Waldo and Jewett, is in the Newark Museum's collection.

Products of the Jersey Glass Company included hand-blown, blown-molded, pressed, and cut glass; druggists' wares; also knobs in assorted sizes. For their cut, engraved, and gilded glass a better quality of metal was required than for the common bottle and window glass produced in South Jersey factories. By fusing lead oxide with silica and alkali of potash a colorless "metal" of fine quality was produced. Because of its remarkable plasticity and brilliance, and because it was better adapted than other types for cutting on the wheel, glass of lead was considered superior to any other.

* George S. and Helen McKearin, *Two Hundred Years of American Blown Glass* (Garden City, N. Y., 1950), 83.

From its inception the Jersey Glass Company had two departments, one for blowing and one for cutting glass. By 1826, two years after its organization, the Company had 32 steam-driven cutting wheels in operation and 12 more were soon to be installed. Experiments in mechanical pressing must have been in progress, for a patent was issued on October 16, 1827, to Phineas C. Dummer of Jersey City (brother of George) "On the construction and

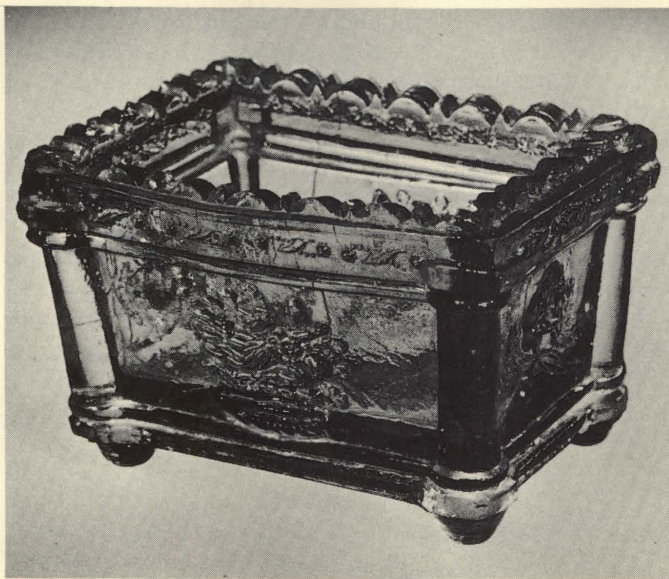


HAND-BLOWN WINE GLASS, 1825-1850

Courtesy of the Corning Museum of Glass

use of moulds with a core, for pressing glass into various useful forms; called Dummer's scallop, or coverplate." On the same date, George and Phineas Dummer together with James Maxwell obtained a patent "On forming glass by the combination of moulds with mechanical powers."

Glass blown in a mold for shape or pattern is not to be confused with that made by the mechanical technique of pressing. Pressing glass by machinery was an American invention of the early nineteenth century. In this process a gather of glass was dropped into the mold and pressed into all interstices by a plunger operated by a lever. The introduction of this machine resulted in mass production, a new development in the history of American glass, and with the advent of pressed glass, emphasis shifted from the skill of the individual glass blower to that of the chemist, the designer, and the mold-maker. It would



PRESSED GLASS SALT DISH, C. 1830

Courtesy of the Corning Museum of Glass

seem that pressed glass became an important line of the Jersey Glass Company.

About 1830 the firm became P. C. Dummer & Co. The high quality of the wares produced is indicated by the fact that in 1826 the firm received honorary mention for cut glass shown at the Third Exhibition of the Franklin Institute in Philadelphia. In 1837 it was awarded a gold medal for the "best specimens of cut and moulded glass" at the Annual Fair of the American Institute of the City of New York. Again in 1838 and 1848 the firm won silver medals.

In her *Cut and Engraved Glass 1771-1905*, Dorothy Daniel illustrates a claret pitcher of heavy clear glass, made between 1825 and 1830, with a single star cut in the base. (See Plate 24.) This star with parallel miter splits was a recognized device of the Dummers. According to this author, the Jersey Glass Company was still operating in 1865, but the financial stringencies of the Civil War and the great popularity of pressed glass with its low market value temporarily affected the manufacture of such luxury-ware as cut glass.

Those interested in watching the process of glassmaking may visit the Kimble Glass Company in Vineland which offers a one-hour guided tour by appointment. The Owens Illinois Glass Company, at Bridgeton, offers a 90-minute guided tour for groups by appointment. Thus visitors can watch the seeming miracle as the elusive and shapeless "metal" we call glass is given form and expression.

II

THE POTTER AND HIS CLAY

A CHILD MAKING MUDPIES is learning the first principles of the potter's craft. When mixed with the right amount of water, earth can be shaped by hand into almost any form and, when dried and baked, it retains its shape. In forming a vessel with his bare hands the potter sees the piece as an expression of himself and puts into it whatever of artistry or whimsy he may feel. Any craftsman who loves his art delights in this sense of relationship between himself and the object of his creating; the elements of creativity and of uncertainty as to outcome add zest to the project.

The Greeks were expert potters and it is from the Greek word *keramos*, meaning "clay," that our term ceramics is derived. The term applies to articles made of baked clay in different grades of hardness and purity, and covers both the technique and the art of the craft. The three main divisions of ceramics are earthenware, stoneware, and porcelain; the more inclusive term "pottery" embraces both earthenware and stoneware, while "china" is commonly applied to porcelain.

Among the early pioneers each man contributed such skills as he had to the needs of the community, and the man whose innate skill was potting not only supplied objects essential to home life but also derived pleasure from so doing. In seventeenth-century America, earth and wood were the only materials available from which to make the ordinary utensils required in a home, so a

potter of sorts was needed in every settlement as well as a man handy with tools—brought with him across the seas—who could whittle spoons, a plate, or a noggin from a piece of wood.

As early as 1685 potters are recorded in New Jersey, one of them being William Crews (or Crues) of Burlington. We do not know when he began working in that town but evidently Crews moved from Burlington shortly after 1685, for he was making pottery on Chestnut Street in Philadelphia from 1689 to 1695. Perhaps his reason for this move may be found in the establishment at Burlington in 1688 of a pottery for “white and painted earthenware and pottery vessells”—the first pottery works of importance in New Jersey and the forerunner of our State’s many adventures into the field of ceramics. New Jersey holds first place in the history of American ceram-



HANDMADE WOODEN PLATE AND NOGGIN

Courtesy of The Newark Museum

ics, for she has pioneered in practically every type produced in these United States.

THE BURLINGTON POTTERY

In 1688 Dr. Daniel Coxe, Stephen Soames, and Benjamin Bartlett, all of London, entered into partnership to set up the Burlington pottery with John Dewilde, "citizen and potter" of London, as manager. According to an agreement drawn up by these men on August 23, 1688, William Gill of Lambeth was appointed Dewilde's assistant. This agreement provided that Gill receive £5 on signing the contract, the payment of passage to West Jersey for himself, his wife and children, and £40 annually.

Dr. Coxe was a student of chemistry and was court physician to Queen Catherine, consort of Charles II of England, and later to Queen Anne. He owned a vast tract of land in New Jersey; he and Benjamin Bartlett were both proprietors of West Jersey from 1687 to 1692. Perhaps if Dr. Coxe had ever visited the Colonies, or had acquired a practical knowledge of pottery making, he would not have undertaken so ambitious a venture as this at Burlington.

The "pottery vessells" referred to above were undoubtedly crude earthenware utensils for household use. As for the "white and painted earthenware," we can only guess that this was an attempt to imitate in the Colonies the delftware made in England and the famous delft of Holland. William Gill had been a potter at Lambeth, where some of the finest of England's delftware was then manufactured. What Dr. Coxe and his workmen may not have foreseen was the fact that the red earthenware of New Jersey was quite different from the light-colored earthenware used in England for the manufacture of delftware. In those days the only known way to produce a white ware was to coat earthenware with a glaze made white with ashes of tin. This opaque white glaze covered the surface of clay like a skin, and pieces so coated have

been commonly referred to as tin-enamel ware. The technique was carried by Mohammedan invaders from Iran, across North Africa, and into Spain, whence it spread through the different countries of Europe. It was this tin-glaze technique which formed the basis of Hispano-Moresque ware, Italian *maiolica*, French *faïence*, and the delftware of the Netherlands and England. In the Newark Museum's collection is a fragment of a stove tile made at the Coxe pottery between 1688 and 1692. It is of



FRAGMENT OF GLAZED STOVE TILE, C. 1690

Courtesy of The Newark Museum

coarse reddish clay coated with an opaque white glaze.

It is thought that the Coxe pottery in Burlington was located on East Broad Street, within easy carting distance of the Delaware River. According to a statement made by Dr. Coxe about 1690 in a document now preserved in the Bodleian Library at Oxford University:

I have erected a pottery at Burlington for white and chiney ware, a great quantity have been already made and vended in ye Country, neighbour Colonies and ye Islands of Barbadoes and Jamaica, where they are in great request.*

In March 1692, Daniel Coxe sold in London most of his properties including "a Pottery house newly erected by the said Daniel Coxe & used for the making of Earthenware together with ye utensills & stock therein contained requisite and convenient for the use aforsd." John Dewilde, who had supervised the pottery, remained in New Jersey for the rest of his life.

In the *New Jersey Archives*, Series I, 1664-1703, the names of William Crues, John Dewilde, and John Joyner are listed, but no information has come to light as to where Joyner's pottery may have been. We know that in the town of Salem a small pottery was active about 1704, using the brick clay of that area, but the potter's name is unknown. The early Swedish settlements in the southern part of the State, the Dutch and English settlements in Jersey City, Hoboken, and Bergen County have left us no record of their potters and primitive kilns. But the Dutch found the clay along the banks of the Hackensack River—used by the Lenni Lenape Indians for their pottery—not only good for making household utensils but also for bricks which proved as satisfactory as those imported from Holland.

* Edwin Atlee Barber, *Pottery and Porcelain of the United States* (New York, 1909), 55.

REDWARES

The earliest type of pottery made in New Jersey was a red earthenware usually called redware. In its simplest form this redware was glazed on the inside only, the lead glaze transforming a porous earthen pot or plate into one that was impervious to grease and liquids. Until late in the nineteenth century this earthenware was used for making pie and bacon platters, mugs, jars, and other household wares.

Not all such pieces were plain and utilitarian; many were ornamented with designs and even names traced in white, yellow, or green liquid clays, known as slip. Sometimes the design was enhanced by lines incised in the moist clay with a pointed stick or tool. This type of decorated pottery, called slip ware, dates from medieval times and represents a form of peasant pottery found in many countries. Made by the village potter for people of humble means, it stands in sharp contrast to the tin-enamelled ware, such as the Coxe pottery hoped to produce, made throughout Europe for the aristocracy. Only experienced craftsmen could do this slip decoration on pottery; no two pieces were ever alike, and the finer examples were considered quite worthy to serve as gifts at a wedding or christening.

A slip-decorated pie plate with a bird on a branch is in the Brooklyn Museum. The piece is attributed to Matawan; it is said that a certain potter in Matawan made a practice of giving to a customer a plate with the name of the customer's child written on it in slip with a quill. The Monmouth County Historical Association has several earthenware pieces attributed to Matawan.

Near Trenton an early pottery was established by J. McCully, Sr., who worked from 1780 and was succeeded by J. McCully, Jr., in 1799. A glazed slip-decorated pie plate, marked "J. McCully, Trenton," in an oval, is in the Simms Collection of the New Jersey State Museum. The Newark Museum has a pie plate with slip and scratched, or *sgraffito*, decoration inscribed "Manufac-



SLIP WARE PIE PLATE, 1793

Courtesy of The Newark Museum

tured by Phillip Durell October 27th 1793." The red clay was coated on the upper side with a cream-colored slip through which the lettering and flower design were lightly incised, most of the slip being wiped off the petals. The decoration was then covered with a transparent lead glaze which shows brown over the red clay. The rim of the plate was marked with a coggle, a small wooden wheel having a finely toothed edge. This is the only known example of *sgraffito* pottery made in New Jersey.

The *New Jersey Journal* for June 13, 1781, carried the following advertisement of Durell's:

EARTHENWARE

Made and sold at reasonable rates, wholesale and retail by the subscriber late of New York. This ware is of equal, if not superior quality to the most that is brought from other parts of the country and cheaper than it has been for some time past.

PHILLIP DURELL

Elizabethtown, June 12, 1781

Since Durell was "late of New York," one wonders if he was related to Jonathan Durell, who had a pottery in New York City as early as 1753, "about midway between the New City-Hall and the Tea-Water Pump," where he made household utensils of decorated earthenware and stoneware.

Also working in Elizabethtown at this period was Ichabod B. Halsey who advertised in the *New Jersey Journal and Political Intelligencer* during 1793 and 1794. Another maker of slip-decorated pottery was George Wolfkiel of Hackensack. We associate this type of peasant pottery with the Pennsylvania Germans, so we are not surprised to find that Wolfkiel came to Bergen County from Pennsylvania. He was active in Hackensack during the 1830's and the 1840's, his specialty being slip ware pie plates and stoneware crocks. The Newark Museum has a number of his plates, together with some of the tools he used. One of his slip ware bacon platters inscribed "Hard Times in Jersey," a phrase commemorative

of the Panic of 1837, is owned by the Wadsworth Athenium in Hartford, Connecticut.

Until the 1730's, coarse earthenware was the only form of pottery made in the Colonies. Then, the right clay having been located, potters began to make stoneware also. The special blue clay used for this high-fired ware was found on Staten Island and in the vicinity of South Amboy, New Jersey, and it is thought that the clay deposit may have extended under Raritan Bay. For many years the potters of New York and New England, as well as those of New Jersey, obtained their supplies of blue clay from this source.

STONEWARE

The first stoneware produced in New Jersey came from the village of Cheesequake, about two miles from South Amboy. Here James Morgan operated a pottery between 1775 and 1785, on the south side of the present Cheesequake-Matawan highway. During the Revolution, Morgan was a captain in the American Army, but in later life he was usually referred to as General Morgan. In one way or another he was identified with pottery all his life, and he was the owner of a well-known bank of clay on Cheesequake Creek, later owned by his son Charles. Two mugs made by James Morgan and a salt-glazed water cooler inscribed in blue enamel, "AK 1788," made by Charles Morgan, are now in the Newark Museum. One end of the cooler shows the concentric grooves produced when cutting the vessel from the revolving potter's wheel with a wire.

On July 22, 1805, the *True American*, a Trenton newspaper, carried the notice that "James Morgan, Jacob Van Wickle and Branch Green have established a manufactory of Stoneware at South River Bridge [then in the township of South Amboy] under the firm name of James Morgan and Co.," and were offering for sale stoneware pots, jugs, and mugs. This pottery continued until 1828.

Elizabeth-Town Earthen Manufactory.

TH E Subscriber having erected an
EARTHEN WARE MANUFACTORY in
this town, has a large and general assortment at his store,
(formerly occupied by Capt. John Blanchard;) and hopes,
from the superior quality of his ware to any of the
kind now made in this state, to merit the custom of
the store-keepers in general; and they may depend
upon being supplied upon reasonable terms, by their
very humble servant,

ICHABOD B. HALSEY.

N. B. Two *Apprentices* wanted to the above business.

Elizabeth-Town, May 14, 1793.

if.

f

ADVERTISEMENT OF HALSEY'S EARTHEN WARE MANUFACTORY

Courtesy of Mrs. Raymond Motter

Not all stoneware is salt-glazed, but when it is we recognize it by the pitted surface resembling the outer skin of an orange. This effect is produced by putting common salt in the kiln when the heat is most intense. The salt then vaporizes and settles on the surface of the ware in small drops, which when cooled form a thin rough coating or glaze.

Thomas Warne, a son-in-law of James Morgan, also operated a stoneware pottery at Cheesequake begun before 1800. At first Warne worked alone, but, from about 1805 until his death in 1813, his own son-in-law, Joshua Letts, was in partnership with him. After Warne's death Letts carried on the business for a brief period; then General Morgan bought the property from his daughter, Mary Warne, and either leased or operated it, since it is mentioned in Morgan's will of 1822. Among the products of this pottery are jugs and pitchers impressed with the words "LIBERTY FOR EV/ WARNE & LETTs/ 1807/ S. AMBOY. N. JERSY." Their pottery is also known for the elaborate coggle-wheel decorations favored by Letts.

Soon other stoneware potteries sprang up in Elizabethtown, Matawan, New Brunswick, and Flemington. A stoneware oyster bowl dated May 27, 1805, made by Josiah Van Schoik of Middletown Point (now Matawan), is in the Newark Museum's collection. Evidently oysters were plentiful and good in that locality, for Dr. Alexander Hamilton of Annapolis had earlier reported from Perth Amboy, "They have here the best oysters I have eat in America."

The earlier jugs of stoneware, although made strictly for use, are generally well turned and decorated with simple designs painted in enamel or incised. Occasionally inscriptions are used decoratively, such as "Liberty for ever". Beginning in the 1850's, straight-sided jugs and crocks became the prevailing fashion and interest shifted from the form of a piece to its enameled decoration, but in all these simple pieces of stoneware we see verification of Charles Binns' statement: "A porcelain vase is re-

quired to be light, graceful and refined. A piece of ruder pottery may be no less satisfactory if it exhibits vigor, strength and solidity.”*

The production of ceramics in America found its greatest stimulus in the Revolution. Before then, Great Britain and the Continent had been our chief sources of supply, but once the War was over and we were free, there was a tremendous burst of energy. The potters of New Jersey now built up a fine reputation, and David Henderson of Jersey City has emerged not only as one of the leading potters of the State but also as an outstanding figure in American ceramics.

DAVID HENDERSON

David Henderson was born in Scotland about 1793, but we know nothing further about him until September 29, 1828, when he and his brother purchased the Jersey Porcelain and Earthenware Company at Jersey City, which had been established by George Dummer and associates in 1825. This factory was on land adjoining the glasshouse which Dummer erected at Paulus Hook in 1824.

From 1829 to 1845 the firm of D. & J. Henderson occupied a leading position, making and introducing to the market rockingham as well as a great variety of other wares. In September, 1830, they exhibited “Flint Stoneware” at the Franklin Institute in Philadelphia for which they received a silver medal. The following month they received a First Premium from the American Institute at New York and the catalogue of that exhibition mentions their “new designs of earthenware pitchers, bowls, etc.”

In 1829 David Henderson introduced an innovation that was eventually to transform our small pottery workshops into factories, making mass production possible and bringing the price of a good piece of pottery within the range of the ordinary pocketbook. This new method,

* C. F. Binns, *The Potter's Craft* (New York, 1947), xii.

borrowed from England, made possible the casting of stoneware, rockingham, and yellow ware pieces in molds, instead of shaping each piece by hand on the potter's wheel. Casting in a mold not only speeded production but also made possible the relief decoration so popular during the Victorian era in both ceramics and glass.

The yellow and rockingham wares were new types of earthenware introduced in the United States about 1830. Yellow ware was common white pottery covered with a yellow glaze, while rockingham, as made in America, was usually the same ware spattered before firing with a brown clay to produce a mottled appearance, or else covered with a brown and yellow mottled glaze. In many a kitchen today one may find grandmother's yellow mixing bowls and jelly molds still in use.

These new types of ware could be made in molds and, therefore, mass produced. In molded wares the designer—like Daniel Greatbach or Josiah Jones—made drawings or models of a new design to be cast by others who merely did the mechanical work. Pieces that are mass produced lack the individuality of those created manually by the artist-craftsman, but they may still be excellent in design. Some of these molded pieces with elaborate designs in relief, such as the popular hound-handle pitcher, may seem over-decorated to modern taste, but they represent ceramic achievements revolutionary in their day.

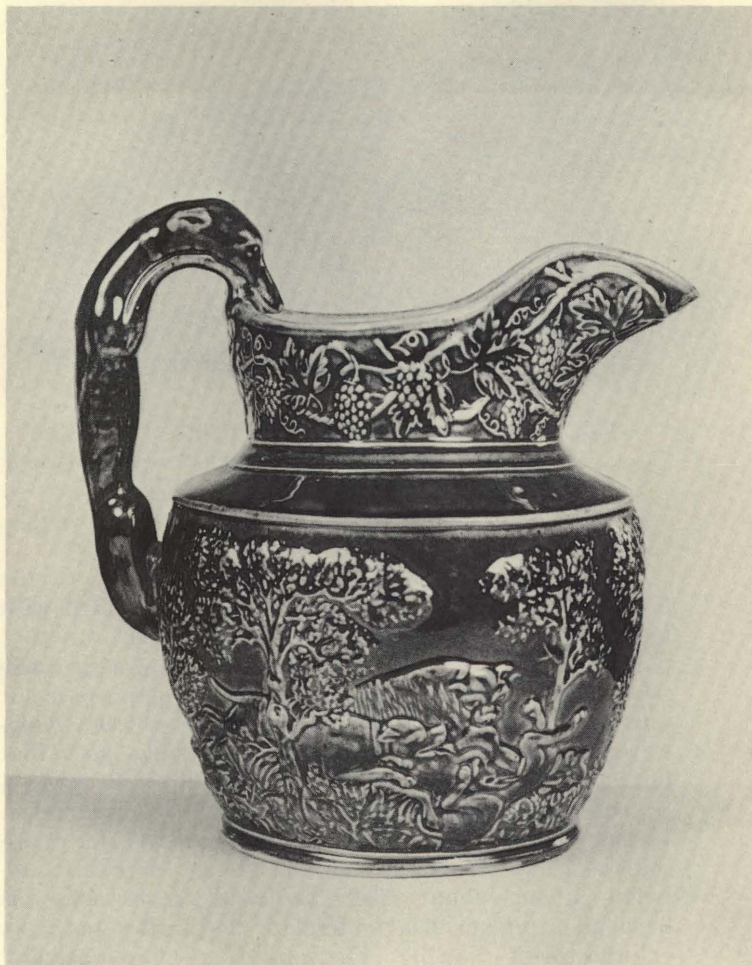
David Henderson employed men who had been trained at the great potteries of England and who later became important potters elsewhere in America. Among these men was Daniel Greatbach, who came from a family of noted English potters and who is said to have been at one time modeler for the Ridgways of Hanley. From 1839 to about 1845, Greatbach was Henderson's foremost modeler and mold-maker. According to Edwin Atlee Barber, "almost all the designs of an ornamental nature which were produced at these works between the years 1838 and 1848 were originated by him."*

* Edwin Atlee Barber, *Pottery and Porcelain of the United States* (New York, 1909), 438.

bach's most popular designs was the rockingham pitcher with a handle in the form of a deer hound, made about 1840. This was the original American adaptation of an English design which in turn had derived from an earlier continental European pitcher. In excavations at Pompeii have been found pitchers with hound handles, and the same form of handle is said to have been used by pre-Columbian American Indians. Greatbach's adaptation was copied for many years by practically every other American potter.

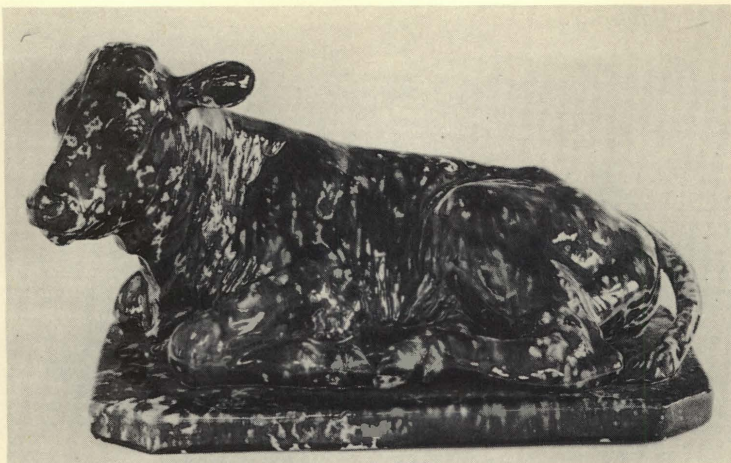
Other outstanding potteries making yellow and rockingham wares were the Salamander Works at Woodbridge; the Swan Hill Pottery at South Amboy; the Eagle Pottery at Perth Amboy; the Congress Pottery, operated by Abraham Cadmus, at South Amboy. Here we meet Daniel Greatbach once more, for the charming statuette of a recumbent bull calf is thought to have been modeled by him during the period of 1849 to 1851, after he had left the American Pottery Co. and before he joined the pottery operated by Christopher Weber Fenton at Bennington, Vermont. The figure is of buff stoneware with a mottled rockingham glaze, and is marked: "A. Cadmus/ Congress Pottery/ South Amboy/ N. J." Though Greatbach's name does not appear on the piece, he is the only American potter who is known to have been modeling animals of this type around 1850.

In 1833 the firm established by D. & J. Henderson was reorganized and became the American Pottery Manufacturing Company, often shortened to American Pottery Company. It continued in business until 1845 when David Henderson was killed by the accidental discharge of a pistol while prospecting for iron in the Adirondacks. Because of his achievements the American Pottery Company has been referred to as "the cradle of the pottery industry in the United States."



HOUND-HANDLE PITCHER, C. 1840

Courtesy of The Brooklyn Museum



RECUMBENT BULL CALF, POTTERY, C. 1850

Courtesy of The Brooklyn Museum

TRANSFER-PRINTED WARE

It was Henderson's pottery works that produced the first transfer-printed ware—that is, ware decorated with a design printed from a paper pattern—made in America. Their first piece was a white stoneware plate with transfer design in blue reproducing the “Canova” pattern put out by John Ridgway of Hanley, England. Even Ridgway's trademark was copied, and the story goes that because the mark was an actual imitation of Ridgway's, the designer was discharged and his place was taken by Daniel Greatbach. This first attempt at transfer printing was followed by the William Henry Harrison campaign pitcher about 1840. Made of creamware, this hexagonal pitcher has underglaze decoration in black transfer print showing Harrison, “The Ohio Farmer,” together with the traditional log cabin and hard cider barrel.

When William Henry Harrison ran for President of the United States in 1840, manufacturers in both Eng-



**WILLIAM HENRY HARRISON CAMPAIGN PITCHER,
C. 1840**

Courtesy of The Newark Museum

land and America capitalized on the event. Harrison had entered the Army in 1791, and in January, 1800 President John Adams appointed him Governor of the newly-created Indiana Territory. Harrison's victory over the Indians at the battle of Tippecanoe in Indiana established his military reputation and was largely responsible for his subsequent election to the Presidency. In 1835, Harrison was nominated and ran against Martin Van Buren, who defeated him. Four years later, Harrison was again nominated, with John Tyler as his running mate. Because Harrison had at one time lived in or owned a log cabin at North Bend, Ohio, and because of the story that cider, not wine, was served at his table, he was derisively called by his opponents the "log cabin and hard cider" candidate. "Tippecanoe and Tyler too" became a campaign slogan and miniature log cabins were carried in processions. Promptly the market put out cup plates and tiny cider barrels of pressed glass. On cups and saucers and earthenware pitchers the likeness of William Henry Harrison appeared in transfer print, together with a log cabin and our national emblem. Harrison won this election and was inaugurated March 4, 1841, but died of pneumonia just one month later.

Designers with an eye to the popular market made full use of our national emblems, political events, and such contemporary scenes as the exploits of Zachary Taylor in the Mexican War or Jenny Lind's visit to this country. After Lafayette's visit to America in 1824, the potters of England and the United States were quick to use this memorable event in transfer-printed designs. Pieces made in Staffordshire, England, showed the "Landing of Gen. Lafayette at Castle Garden New York 16th August 1824," and "Lafayette at Franklin's Tomb." The American Pottery Company in Jersey City produced an hexagonal pitcher in glazed white ware, the transfer-printed design, colored over by hand, showing the landing of Lafayette at Castle Garden in Battery Park. It is thought that these pitchers were made in 1843 for Christopher Heiser and his partner, Captain French, who

in that year became concessionaires of the amusement center which had originally served New York City as a fort. Later, Castle Garden became an immigration office and then the New York Aquarium.

TRENTON POTTERIES

Trenton's great strides in the pottery industry began in 1852 when James Taylor and Henry Speeler commenced to manufacture yellow and rockingham wares. Both of these men had been in the pottery business in East Liverpool, Ohio, before coming to Trenton. In 1865, Taylor incorporated the Trenton Pottery Company where experiments were tried in Parian ware. Among the small figures produced were models of Hiram Powers' life-size marble statue, the *Greek Slave*.

In 1853 William H. Young established a pottery where the first white graniteware made from New Jersey clay was produced. After William's death his three sons carried on the business and in 1876 received a medal for the pottery and porcelain they exhibited at the Philadelphia Centennial.

The firm of Millington, Astbury & Poulson was established on Carroll Street, Trenton, in 1853. It began with yellow and rockingham wares but two or three years later it added white granite and, today, it is best known for the graniteware pitcher designed by Josiah Jones and put out in 1861, dramatically depicting in relief the assassination of Colonel Ellsworth at Alexandria, Virginia.

Pieces reminiscent of our political and historical past are worth preserving, both for the designs, which are often quaint, and for the record they hand on to posterity of a nation's birth and development.

In 1863 the Etruria Pottery was established at Trenton by Bloor, Ott, and Booth, but two years later the firm became Ott and Brewer. Until 1875 their output was largely granite and cream-colored wares. Then, with the Centennial Exposition in preparation at Philadelphia, Ott and Brewer engaged Isaac Broome, an American

sculptor, to design figures and busts in Parian ware, so named because it was thought to resemble the marble of Paros. One of Broome's most successful designs was the famous "Baseball Vase," which suggests with great spirit America's national game. It is now in the Brewer Collection, New Jersey State Museum, where there is also a fairly complete series of Ott and Brewer's Parian ware, modeled by Isaac Broome. This material will soon be available for study in the State Cultural Center. Busts in Parian ware of George Washington and Benjamin Franklin—the latter after the bronze by Jean Antoine Houdon—are in the Metropolitan Museum of Art, while the Newark Museum has a bust of Ulysses S. Grant, also designed by Broome, which was exhibited at the Centennial.

By 1893 Trenton had 37 establishments engaged in the production of ceramics from common pottery to the finest porcelain. The city's central location, superior rail facilities, canal and river transportation, and its proximity to New Jersey's clay deposits have all contributed to the enormous development of the pottery industry in the State.

PORCELAIN

During the seventeenth and eighteenth centuries, those families who could afford to do so ordered their best tea and dinner services from abroad: Chinese porcelain, brought back by sailing vessel from the Orient; the beautiful new porcelains being produced in France and at Meissen, Germany; or Wedgwood's cream ware, renamed "Queen's Ware" in honor of Queen Charlotte, which we find advertised in New Jersey newspapers of 1780 or earlier.

Imported wares such as these being very expensive and fragile to ship, American potters made various attempts during the eighteenth century to produce porcelain in the Colonies. In Savannah, Georgia, Andrew Duché experimented in the making of porcelain between 1738

and 1743. In Philadelphia, Gousse Bonnin and George Anthony Morris tried from 1769 to 1772 to make porcelain without success. Other attempts were made at New York City in 1816 and Philadelphia in 1824, but the first porcelain commercially produced in this country was put out by the Jersey Porcelain and Earthenware Company of Jersey City. In October, 1826, they received from the Franklin Institute at Philadelphia a silver medal for "the best china from American materials."

This company was incorporated in "the town of Jersey County of Bergen" on December 10, 1825, under an act of the New Jersey Legislature "for the purpose of manufacturing and selling procelain and earthenware." The incorporators were George Dummer, Timothy Dewey, Henry Post, Jr., William W. Shirley, and Robert Abbatt, Jr. Shirley was director of the pottery and employed both English and French craftsmen. Though the clay they used is described as a natural or hard-paste porcelain of good texture and color, the pottery was not a financial success due to trouble with the workmen and to competition from English wares. Unfortunately none of the pieces made under Shirley's direction was marked, so that it is now impossible to identify them. As already reported, David Henderson bought the works shortly after they closed in 1828.

In the years that followed, other New Jersey potters tried their hand at making porcelain, and a few pieces produced at the American Porcelain Manufacturing Company in Gloucester during the 1850's are now owned by the Philadelphia and Brooklyn museums.

Real success in the making of porcelain was only achieved in 1882, when Ott & Brewer brought William Bromley of Belleek, Ireland, to this country. Bromley had been instrumental in establishing a successful porcelain works at Belleek. Now, under Bromley's guidance, Ott & Brewer of Trenton produced the first belleek ware made in the United States. Belleek is a very light and thin porcelain made by the casting process. All porcelain objects are cast in molds, for the clay is too "short" to

be thrown on a wheel. To cast the parts of a tea or dinner service is routine work. One little realizes, however, the intricate process involved in making such pieces as the belleek pitcher or the basket shown here.



BELLEEK BASKET BY JAMES SHELDON, C. 1900

Courtesy of The Newark Museum

To cast the pitcher, liquid clay was poured into a plaster of Paris mold. The walls of the mold absorbed some of the liquid and a thin deposit of the clay formed on the inside of the mold. After a certain length of time the remaining liquid was poured off and the very thin, shell-like cast was removed for firing. Sculptured work in clay may be said to have reached its height of achievement only since porcelain has been placed at the artist's disposal. In both the pieces illustrated, each projecting body part or ornament required its own mold, each miniature blossom on the basket's rim was molded singly. After these separate parts had been cast, the sections had to be joined together so skillfully that no trace of



BELLEEK PITCHER BY WALTER LENOX, 1887
Courtesy of The Newark Museum

joints remained. The complete piece was then decorated. It is through an understanding of such details as these that our appreciation of a piece and of the craftsman who made it is deepened.

The belleek pitcher, ivory tinted, with a lustrous glaze, was the work of Walter Scott Lenox in 1887. At that time he was in charge of Ott & Brewer's decoration department. Two years later, Lenox and Jonathan Coxon, who had been superintendent for Ott & Brewer, formed the Ceramic Art Company at Trenton and made belleek ware with great success. George Holmes relates that as a boy Walter Lenox "was fascinated by the evolution of dull clay into shapes and forms of beauty in a little pottery which he passed daily on his way to and from school, and would spend hours watching the workers fashion the plastic earth into articles of usefulness and service." Holmes also states that Lenox's one ideal was "elevating American ceramic art to a place of primary importance."*

Lenox and Coxon were in partnership from 1889 until 1894, when Lenox acquired Coxon's interest and continued the business alone until 1906 when he organized Lenox, Inc. Today this company is the leading manufacturer of fine porcelain in the United States.

About 1900 the Fulper pottery works, established at Flemington in 1805, began producing art wares and experimenting with different kinds of glazes, including a mottled or flambé glaze copied from Chinese pottery. This company moved to Trenton and now operates under the name of Stangl.

Sometimes referred to as the sixty-million-dollar pottery industry, the ceramics of New Jersey have always set a notable example. Today, the greatest output no longer comes from New Jersey, but from New England, Ohio, and California. Therefore, good pieces made in New Jersey may be expected to increase in historic value.

* George Sanford Holmes, *Lenox China; The Story of Walter Scott Lenox* (Philadelphia, 1924), 16-17.

III

WEAVING

WE WHO LIVE in the twentieth century with its department stores, frozen foods, and mechanical appliances, can hardly picture the American wilderness braved by the first settlers. Aside from the few necessities they could bring with them, every household requirement had to be produced by hand, using what nature had provided.

Among essential items brought by the Colonists were flax and hemp seeds. As soon as ground could be tilled these were sown along with the crops in order to have flax thread with which to weave underwear, outer garments, bed and table linen. Cotton, though native to the American continent, was not yet available and supplies had to be brought by sailing vessel from Barbados. Sheep, once obtained, could be raised on the farm and their wool woven into cloth during winter months when outdoor chores were less demanding.

Every thrifty housewife did her own spinning and weaving on equipment made by local craftsmen. Carefully preserved in museums and private houses throughout New Jersey are objects once used in preparing home-grown flax and in carding and spinning wool yarn; also preserved are some of the floor and table looms required and the garments or bed coverings woven from home-spun fibers.

In the collection of The New Jersey Historical Society are a flax break, scutching board and knife, flax hetchels, and small spinning wheels, that tell the story of the meta-

morphosis from flax stalk to woven thread. Any local carpenter or joiner, with the help of a wheelwright, could produce these flax wheels, and there were also furniture makers like Garrett Denise of Freehold who made both the flax and the larger wool wheels. The Historical Society has flax that was raised on the Doremus farm in Parsippany. Here, too, is a length of hand-woven linen, the flax grown and spun on a farm near Rahway where the cloth was woven by Mary Martin Stites.

The preparation of flax for spinning was a prodigious task which took days. Fortunately the men and women who came to America from England, Scotland, Holland, or Germany brought with them expert knowledge of how to prepare flax and wool, how to dye yarns, and how to weave on a simple four-harness loom or on the more complex loom of at least eight harnesses.

In the first houses built by the settlers all household activities centered in the "common room." Here by the big fireplace stood the little flax wheel at which one could sit, comfortably warm near the blazing logs. Flax spinning was often the task of older women or children. Here, too, were the "great" wheel on which wool was spun into yarn, and the four-harness loom on which the women of the family did most of the necessary weaving. Later, a garret, lean-to, or loom shed housed the weaving equipment.

PROFESSIONAL WEAVERS

To spin, then weave all the clothing, bed and table linen for one's family was task enough without the other responsibilities of a Colonial household. So those professional weavers—trained in their craft before leaving the "old country"—who opened their workshops in the larger towns must have kept busy. Benjamin Acton was a weaver in Salem between 1677 and 1703. He was also surveyor, carpenter, innkeeper, tanner, and miller. Twelve other weavers are listed in Salem, Amwellbury, and Stow Creek between 1676 and 1704.

John Cunditt (or Condit) came from Great Britain to Newark in 1678 and purchased land "in the bounds of the town of Newark" in 1689 and 1691. The second deed for 19 acres, dated 1691, records John Condit, weaver. His will also states that he was a weaver of Newark.

These master weavers helped to keep households supplied with wool blankets, linen and flannel sheets, fustian or thickset, and the striped linsey-woolsey used for women's petticoats. Expert weavers were essential when it came to making the double-woven coverlets needed for extra warmth in winter. To these men the housewife brought the supplies of flax thread and wool yarn required in filling her order. When the professional weaver was not otherwise busy he could always weave his own materials and take these to the nearest market for sale. About 1740, textile merchants began sending their distributors around the countryside to supply households and weaving shops with flax thread and raw cotton, receiving woven cloth in exchange.

In addition to the weaving done by members of a household and by master craftsmen in their shops there were, eventually, the professional weavers who journeyed from place to place. Like the nineteenth-century dressmaker, they stayed with a family for a day or a week, depending on the amount of work to be done.

Like other itinerant workmen of the day, the wandering weaver was welcomed by the isolated family, for he carried the tattle of the countryside, and the early weaver soon acquired a towering reputation as a gossip. . . .

There were loom repairers as well, who travelled about the country, and, in flax districts, flax hecklers. Most of the latter were Scotch-Irish.*

The arrival of an itinerant weaver with his pattern book, in which drafts were carefully drawn, presented a lively diversion in a household. Selecting the design

* Richardson Wright, *Hawkers & Walkers in Early America* (Philadelphia, 1927), 104-105.

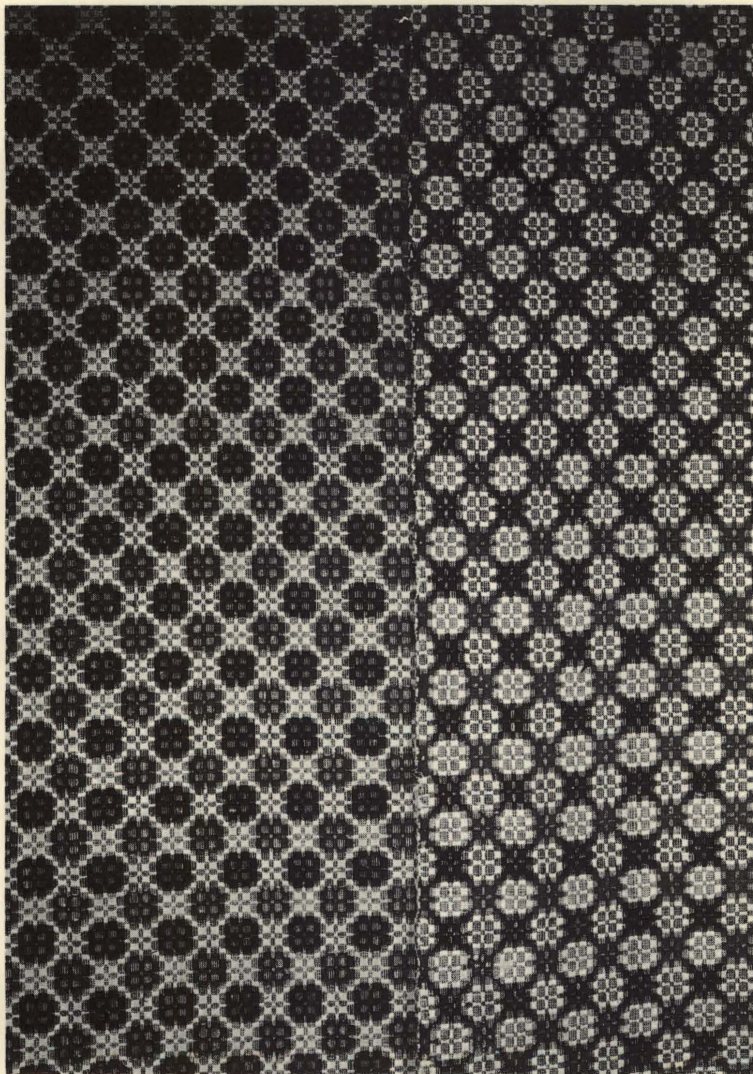
for a coverlet to go in a daughter's "hope chest" must have been more exciting than selecting a new wallpaper today. Long-established custom dictated the number of quilts and coverlets allotted to each marriageable son and daughter. Therefore a housewife had to think not only of her present needs but of future requirements as well.

John Cleaver, John Vliet, and Nathaniel Young were itinerant weavers here in New Jersey. Cleaver was a native of Easton, Pennsylvania, but apparently spent a good part of his time on the Jersey side of the Delaware. His coverlets have been found in Hunterdon, Sussex, and Warren counties, with dates as late as 1843. According to Walter Van Hoesen, Vliet was born in 1745 at Six-Mile-Run near New Brunswick. He traveled around Middlesex, Somerset, Hunterdon, and Sussex counties. Nathaniel Young lived in Bergen and covered Hudson and Bergen counties. His coverlets, woven on a Jacquard loom, were in various patterns which included the popular "Liberty" design. One of these is marked:

Jane Sip
N. Young, weaver
1838

COVERLETS

Coverlets in overshot weave, done on a simple four-harness loom, are the earliest of our woven bedspreads. A lovely example is "Dogwood Blossoms" from the Shumway family of New Jersey. This pattern is also known as "Dog Tracks," and to some it may suggest the prints of a dog's paws. The warp is of flax thread in natural color, the weft is of wool in red and indigo blue. No doubt the flax was home-grown and one can picture some housewife of the Shumway family seated at her flax wheel by the big fireplace. New Jersey historians are probably familiar with Ann Whitall's flax wheel, now preserved at Whitall House. Whether the wheel or the



"DOGWOOD BLOSSOMS" COVERLET

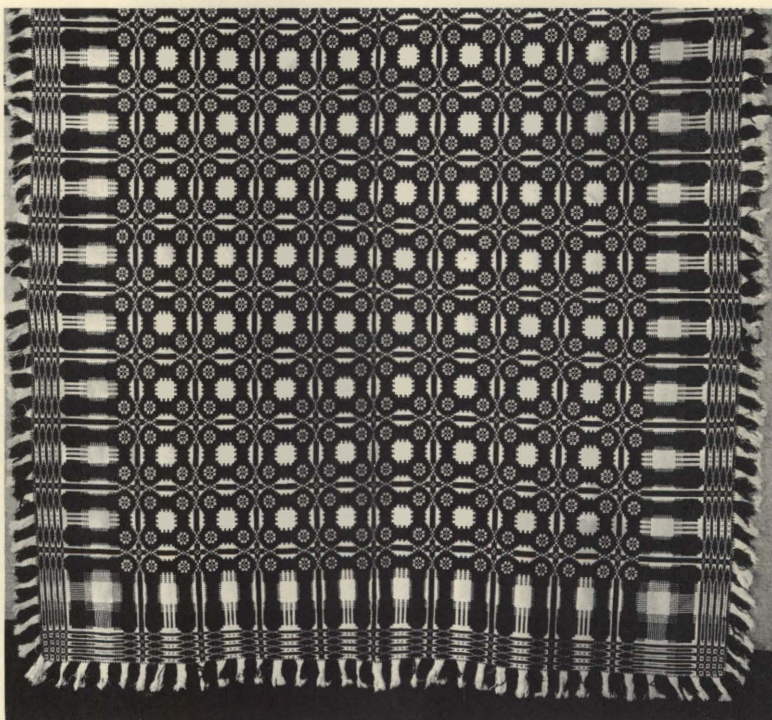
Courtesy of The Newark Museum

spinner is more famous is a question, for it is said that while the Battle of Red Bank raged outside the indomitable Mistress Whitall continued to spin. A wool wheel, dating about 1750, stands in the upper hall of the Schuyler-Hamilton House in Morristown. It would be nice to think that Betsy Schuyler used it for spinning some of her yarn.

When Phebe Davis married in 1797, her dowry included such items as two slaves, blue china for the dining room, spinning wheels, and winding reels. Phebe was born and brought up in the old Davis homestead on Franklin Street, Bloomfield, built by Stephen Davis about 1676. The stone house was constructed with exceptionally thick walls, perhaps to withstand Indian attack. Behind the house were the slave quarters.

After living in a century-old house, the young bride must have been thrilled to move into the new house built for her by Isaac Nichols of Newark. This two-story-and-attic frame house stood on Washington Street near Newark's Four Corners. The wool wheels brought there by Mistress Phebe were still standing in the house in 1928 when they were given to the Newark Museum by members of the Nichols family. While slaves attended to the housework or weaving, Phebe Nichols could do the needed spinning or wind the newly-spun thread on a clock reel, ready for the loom.

The Newark Museum also owns a candlewick bedspread hand loomed for Phebe Nichols in 1813, her name and the date recorded in candlewick. It is of fine white cotton warp with a weft of roving, or candlewicking as it is usually called, which makes a rib in the fabric. The design in looped candlewick is achieved by picking up the weft over a reed or piece of bone. The central design is a stepped square containing an eight-pointed star and a pine tree, motifs frequently used in pieced quilts and handwoven coverlets. The tree follows quite closely the design of the Pine-Tree Shilling first coined in Massachusetts in 1652. This type of white woven bedspread seems to have been popular from 1800 to 1830.



"SINGLE SNOWBALL" COVERLET, 1840's

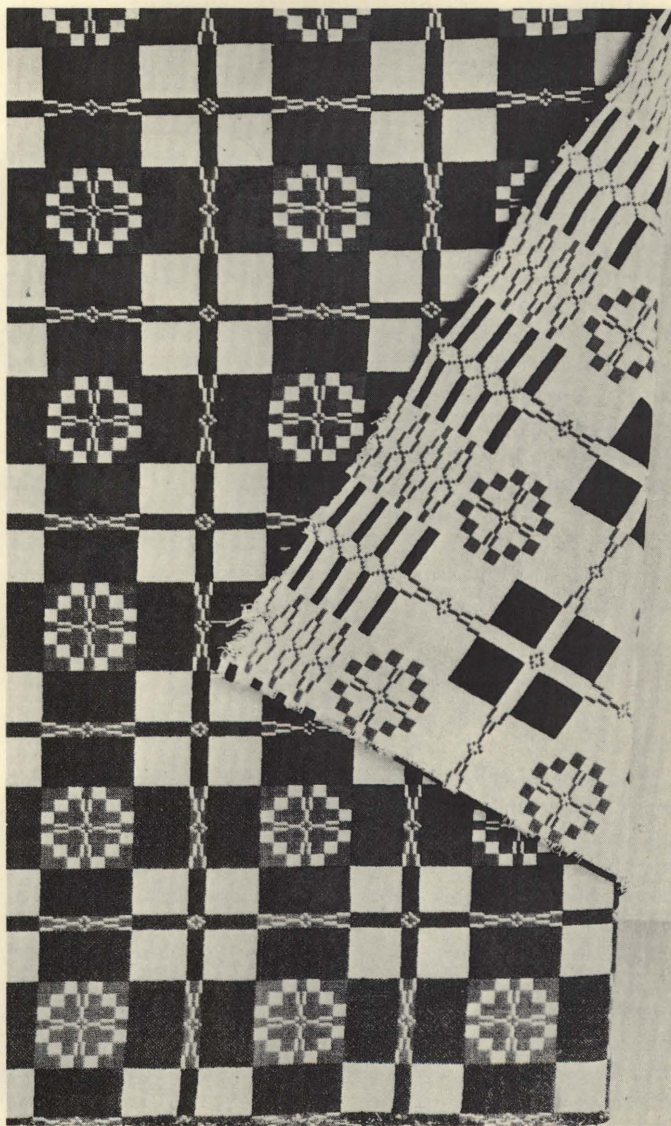
Courtesy of The Newark Museum

The pine tree forms an effective border in a double-woven coverlet from Hunterdon County, woven during the 1840's in "Single Snowball" pattern. The spread belonged to Mrs. Sarah Ten Eyck Van Derveer, in whose home were spun the wool and cotton used for warp and weft. The weaving was done for her by a professional craftsman, for double-woven coverlets such as this required at least eight harnesses. The Snowball pattern was a favorite and had many variations. Usually, as it does here, the Snowball appears as a solid figure more or less round in form and composed of three or more blocks. Some pine trees have three trunks, as here, while others appear as a group of six trees.

Another coverlet in Single Snowball pattern came from Hackettstown. This one, too, required professional skill. Thought to have been made in Revolutionary days, the bed cover had been preserved by four generations of one family prior to its acquisition by the Newark Museum. The colors, shown in reverse on the two sides of the coverlet, combine madder rose of a particularly rich and mellow tone with white and indigo.

As may be noted from the illustrations, one characteristic of these double-woven coverlets is that the geometric patterns stand out with striking distinctness. A double-woven coverlet consists of two webs, or fabrics, woven together and interlacing at the outlines of the pattern. Usually, in old examples, one web was of white cotton and the other of dark blue wool, the pattern showing in white against a dark background on one side of the coverlet and in blue on a white ground on the reverse. Some of the more complicated patterns in double weave required as many as forty harnesses. They show a striking likeness to those reversible hangings of the seventeenth and eighteenth centuries that were used to close sleeping alcoves in Lower Germany and in the ancient duchies of Schleswig and Holstein.

A coverlet in double weave may seem heavy to us but a large four-post bed with an unwieldy mound of feather mattress required a cover which had weight in order to



"SINGLE SNOWBALL" COVERLET FROM
HACKETTSTOWN

Courtesy of The Newark Museum

hold the mattress in place and to give the bed a smooth, neat appearance.

DYES

Indigo was the most readily available dye stuff; it was also effective and durable, which is why blue was the predominant color in our homespun coverlets. The indigo plant came mainly from India and wild indigo has always grown plentifully in our southern states. To obtain the dye the plant was bruised and fermented in vats of water; the blue powdery substance deposited there was collected and dried. The indigo tub was a regular feature of the big kitchens in early homes.

A newspaper advertisement for February 27, 1782, announced that a "Blue dyer" in Germantown, Pennsylvania, would dye yarn or cloth sent to him. Material could be left "at Mr. Isaac Britton's innkeeper, at the sign of the Indian King, in Trenton, New Jersey . . . they may have it again four or five weeks from the time it was left, and dyed in the best manner." Prices quoted were:

linen, per lb., deep blue, 4s 3d
cotton, per lb., deep blue, 4s 9d
woolen, per lb., deep blue, 2s 9d

For half a century the indigo peddler made regular visits from town to town on horseback and sometimes he also carried black, brown, saffron and other colors in his pack. Good browns were obtained from walnut shells, from walnut bark or roots, or from chestnut, butternut, hemlock, hickory, or maple bark.

The madder plant, which seems to have ranked second to indigo in importance, was both home-grown and imported, for it was native to Mexico and also widespread through Europe and Asia. It gave reds and pinks, as did also logwood and cochineal, camwood, Nicaragua and Brazil woods, with one or another of which madder was often combined. Ships returning from foreign parts in-

cluded these in their cargoes. The "Turkey red" so popular everywhere in the last century was produced from madder, as were also the lovely brownish rose tones found in coverlets such as the Single Snowball. By 1869 the dye was produced synthetically.

THE MORTON RECORD BOOK

How weavers worked and the wages they received may be gleaned to some extent from a record kept by Deborah, John, and William Morton during the years 1731 to 1836. This interesting record book is now preserved in the Rutgers University Library.

Deborah Morton and her sons had a weaving shop as well as a farm, apparently in the vicinity of Shrewsbury, and for over a hundred years a careful account was kept of sums paid to or by employees. In it we find such statements as: "Michaele Cooke entered service with me on 3rd April 1732 @ 15 shillings per quarter." This wage was later increased. Frank Cook and James Brannon "entered service" in May, 1733. In 1734 Deborah paid cash to 27 men for work done, the names and the amounts being carefully recorded in full. But with the same exactness Deborah charged each man for such items as candles, a new weaving shuttle, or an occasional quart of beer. When David Miller was apprenticed he was fitted out with new clothes for which he was charged. He also had to pay for "the Drawing of the Indenture" and for "Phisick."

One of Deborah Morton's daughters married Richard Longstreet, Jr., and in March, 1801, we find that he was paid 17s. 7½d. for weaving 23 yards of "cloth" at 9d. per yard.

The weavers who worked for the Mortons had surnames that are still associated with central and south Jersey, such as Gill, Lippincott, Matlack, Hollinshead, Hancock, and Middleton.

In addition to the weaving shop and the farm, John Morton also managed a general store during the years

1753 to 1789. A record of sales from this store, 1753-1754, includes such items as linen, scarlet serge, rum, sugar, an "Allmanick," handkerchiefs, molasses, spelling books, tea, a sickle, buttons, brown Holland, indigo, thread and needles. A pair of stockings cost 4s. 6d. and calico sold at 7s. per yard.

The Mortons measured dry goods by the yard, but what happened when one measured by the ell? That measure, used chiefly for cloth, is seldom used today. Was John Masseles, a weaver of Bergen County in 1767, thinking in terms of the English ell of 45 inches or the old Dutch or Flemish ell of 27 inches when he recorded having woven "17 els of woolen" for Jacobus Demarest, Esq., for 11s. 4d. or "35 els of linnen for Miss Leacraft" for £1 3s. 4d.?

THE JACQUARD LOOM

After Jean Marie Jacquard (1752-1834) invented the loom that was to bear his name, there was a marked change in the appearance of our hand-woven coverlets. In 1801, Jacquard created a sensation at the Paris Industrial Exhibition by demonstrating an improved draw loom, and four years later he presented to the public the invention which was to make him famous. The first Jacquard loom brought to America was set up in Philadelphia in 1826. During the nineteenth century this machine was constantly improved upon until it became the modern power loom.

In place of the traditional geometric patterns of the single- and double-woven coverlets, the Jacquard loom produced designs that were free flowing and highly stylized. These designs were imported from France along with the looms, at least in the beginning. Some of them are graceful and charming but too often they are regrettably stiff. However, once the new style of bedcover was introduced every American housewife wanted at least one.

Here in New Jersey those professional weavers who

could afford them installed the newly-imported looms in their shops and learned to manipulate them. One such weaver was David D. Haring of West Norwood, Bergen County. A Jacquard coverlet woven by David Haring for Maria Hogencamp and dated October 14, 1833, is owned by the Bergen County Historical Society.

Mention has already been made of the itinerant weaver, Nathaniel Young, who made Jacquard coverlets. There was also C. Van Nortwick, "Fancy Weaver and Dyer" of Asbury, Warren County. In the collection of The New Jersey Historical Society is a coverlet in terra cotta and white, woven by Van Nortwick for Eleanor R. Todd at the time of her marriage in 1839. The word "Union" forms part of the border design. The Newark Museum has a coverlet made by him for Margaret Bird in 1840 with the "Liberty" pattern forming the border design. Van Nortwick also made a Jacquard coverlet for Kesia Fisher in 1843.

It would seem that Mary Happough of Hunterdon County must have had a Jacquard loom, since her name and the word "Union" are woven in a coverlet made by her. Incidentally, she and Deborah Morton are the only women appearing in a list of some eighty professional weavers which is on file at the Newark Museum.

Perhaps the best known of the nineteenth-century weavers in New Jersey are the Van Dorens of Millstone. The Van Dorens or Van Doorns of New Jersey were descended from Pieter Van Doorn who came from Gravezande, Holland, to Long Island prior to 1659. Pieter's only son, Jacob, settled near Hillside in Monmouth County about 1698 and was one of the leading farmers of that section. Other members of the Van Doren family settled in Middletown.

Among the descendants of Pieter was William Van Doren, a farmer of Millstone, who married Leah Sutphen. They had twelve children, three of whom were weavers. The oldest of these was Isaac William Van Doren, born 1798. He married Nellie Smock of Millstone and lived in that town all his life as farmer and weaver. In 1853,



HAND-WOVEN JACQUARD COVERLET, 1853

Courtesy of The Newark Museum

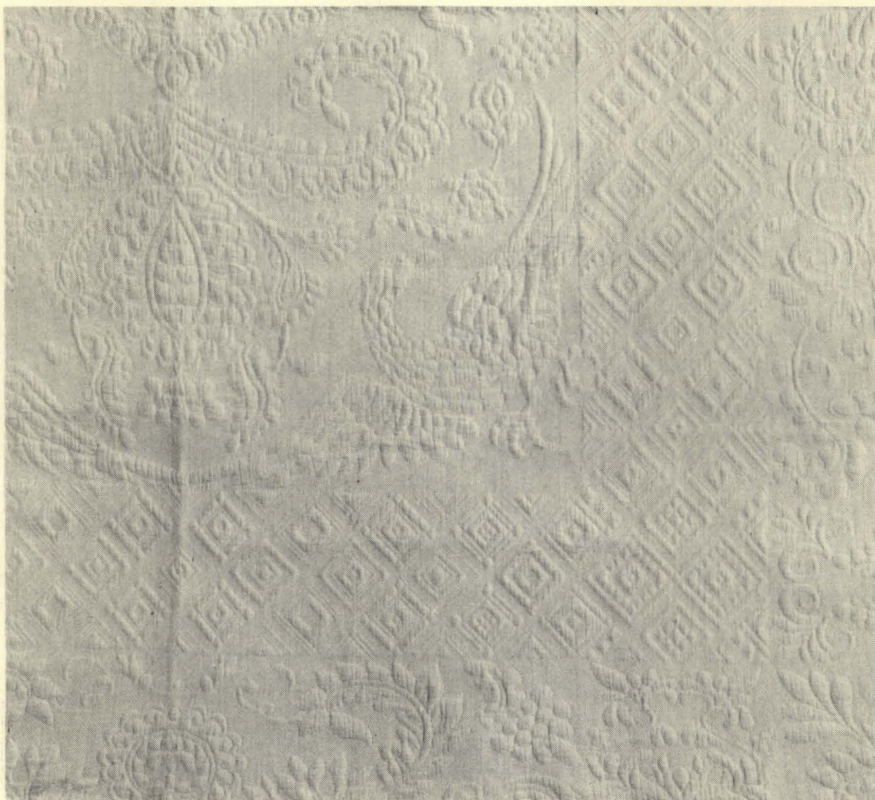
Isaac Van Doren wove a striking bedcover with eagle and "Liberty" border for his cousin, Mary S. Leah, who had spun the threads. The warp is of natural color linen, the weft is a rich terra cotta.

The border design of this coverlet with its spread eagle and shield was extremely popular with weavers from the 1830's to the 1850's. It shows an interesting relationship with those national emblems incorporated in designs on glass, ceramics, and furniture during the same period. Isaac Van Doren's younger brother, Peter Sutphen Van Doren, used the same border in a coverlet he wove in 1842 for C. A. Quick. Privately owned is another of Peter Van Doren's "Liberty" coverlets, made for a member of the Wyckoff family, and the Metropolitan Museum of Art has one woven for A. Parsils in 1838. Although various weavers used identical "Liberty" and "Union" borders, there are marked variations in the ground patterns employed in the coverlets.

The hand-woven bedcover provided warm rich coloring in the austere homes of early settlers, where pioneer women strove to re-create an atmosphere of well-being. As living conditions improved, as money became more plentiful and homes more sophisticated, we find white counterpanes coming into use in the best bedrooms. Mention has been made of the candlewick spreads that were popular in the first quarter of the nineteenth century. The Newark Museum has a handsome candlewick spread, hand-loomed and embroidered by or for Martha Freeman in 1823 and evidently intended as a bride's counterpane, since lovers' knots are incorporated in the all-over design, the loops of the bowknots carefully shaped as hearts.

MARSEILLES BEDSPREADS

This type of bedcover was replaced by the so-called Marseilles bedspread which appeared in France in the early nineteenth century. During the second and third quarters of the century, a Marseilles spread was the pride



MARSEILLES BEDSPREAD, 1835-1850

Courtesy of The Newark Museum

of every well-to-do housewife in America. These spreads are a form of double weave with muslin top and a loose fabric, like cheesecloth, for a lining. Between the two layers is a weft of roving which never shows on the surface. The upper and lower layers of the spread are attached with threads passing between the roving to form a fine diamond quilting, interrupted only to make a pattern which appears to be padded because of the roving. For anyone interested in the techniques of weaving these spreads provide interesting study. Note the eagle that forms part of the center pattern of the spread illustrated here which is said to have been made in New Jersey.

A white bedspread from the Rutgers Factory in Paterson is illustrated in *Antiques* for October, 1958.* "Col. Henry Rutgers 1822" is woven in the border of the spread. During the 1820's, Colonel Rutgers operated the Rutgers Factory where a hundred hands were employed.

By 1830 the Eagle Print Works was operating at Belleville, New Jersey, and as early as 1833 double-cloth patterned bedspreads were woven in Closter, the date being recorded by the weaver in one corner.

Paterson's outstanding textile industry began in 1792 when funds were appropriated for the building of factories and machine shops for spinning, weaving, and calico printing. By 1814 there were 14 cotton mills in operation, but by the 1860's silk weaving, which had begun in 1839, had supplanted Paterson's cotton industry. Soon Paterson came to be known as the "Silk City," and in 1910 it led the country in silk manufacture. The dyeing industry, which developed after the Civil War and which became one of Patterson's foremost activities, is still active today. Meanwhile the manufacture of woolens and carpets developed in Passaic and elsewhere in the State.

The weaving of textiles is a tradition in New Jersey and still provides a vigorous industry estimated at some six hundred million dollars in business annually.

* Esther I. Schwartz, "Notes from a New Jersey collector," *Antiques*, LXXIV, No. 4, 330.

IV

SILVERSMITHS, CLOCKMAKERS

AS LIFE IN THE COLONIES became more stable and money began to circulate, businessmen needed some practical way to protect their savings, for banks were nonexistent. Much trading in the Colonies was carried on by barter in the seventeenth and eighteenth centuries, but an active commerce was also conducted by merchant ships plying their trade with the West Indies, the Portuguese islands, English and Continental ports, as well as with neighboring towns along the Atlantic seaboard. The result was an influx of English, Dutch, French, Mexican, Portuguese, and Spanish coin, which presented a security problem. Thefts of money were among the most frequently recorded crimes of that era, and to prove ownership if coins were stolen from one's moneybag was difficult, if not impossible. Therefore, the custom developed of having silver currency converted into household objects engraved with the owner's monogram, crest, or coat of arms, and stamped with the silversmith's mark, thus providing a ready means of identification if a piece were lost or stolen. The household silver that took the place of a bank account was not an ostentatious display, but a practical solution to a problem, for it was useful and pleasing to the eye and it could always be reconverted into coinage in time of need.

Through the ages household and church silver—or plate as it was called—had been requisitioned and converted into money during periods of war or financial

stress. The word plate as used here is an early term for silverware and derives from the Spanish word, *plata*, for silver.

The Colonial silversmith had of necessity to be a man of integrity, for on his honor alone depended the fineness of the silver he was commissioned to make from coins deposited with him. Two factors set the silversmith apart from such craftsmen as potters or glassmakers: the value of his material, and the artistic requirements of his craft.

Silver produced in the American Colonies was, on the whole, much simpler than contemporary pieces made in Europe or England. There were several reasons for this, one being that the admixture of foreign coins delivered to a silversmith varied considerably in quality—some coins containing more base metal than others—yet from this unequal supply, after being melted down and refined, the smith had to fashion whatever plate was ordered by a customer, charging only for the making and engraving. About 1750 it became customary for a silversmith to furnish his own silver and to be paid for this in addition to his workmanship, but he still continued to acquire his silver in the form of coin, for it was not until 1852 that silver was mined successfully in the United States. The type of money then in circulation may be judged by notices appearing in newspapers. In 1780 we read of four Spanish milled dollars being offered as reward for a stolen heifer, three hundred Continental dollars for a slave.

The limited number of tools available to the Colonial silversmith was doubtless another reason for the simplicity of our American silver and for its practicality. Such pieces as trays or branched candelabra were luxuries mainly imported from abroad. Another reason for the plainness, even austerity, of our Colonial silver lay in the tastes of our settlers.

The silversmith's craft was both difficult and time consuming. A youth was required to serve an apprenticeship of about seven years—usually between the ages of fourteen and twenty-one—with some reputable silver-

smith, during which period he lived with his master. Only upon satisfactory completion of his training was the youth admitted as "freeman" with permission to practice his trade.

Not only were our Colonial silversmiths skilled in their craft, but also they were respected members of their communities, often taking an active part in church and civic affairs.

DAVID LYELL

Because the craft of gold- or silversmith was held in high esteem it was the choice of men who, being of noble birth, were above working at a trade. Such a man was David Lyell, goldsmith of London, who, in the spring of 1699, arrived in New York and, on August 28 of that year, was admitted a "freeman" of the City.

On his arrival in America he and his wife Katherine, established a residence in Perth Amboy, then capital of the Province of East New Jersey. Their house stood at the corner of Water and Gordon Streets, directly on the harbor. David Lyell also maintained a home in New York, where he conducted a business as goldsmith from 1699 to 1717; in both places he was a dominant figure in political and social life. Under the administration of Governor William Burnet, Lyell was appointed to the Council of the Province of East New Jersey which office he held until 1723. Yale University Art Gallery owns a miniature of him in pencil and wash done by John Watson. It shows David Lyell in his maturity and probably in a semi-official capacity, since Watson came to Perth Amboy from Scotland only in 1715 and Lyell died in 1725.

BOUDINOT AND DUBOIS

Because of religious conflicts in France followed by the revocation of the Edict of Nantes in 1685, we find two silversmiths of French Huguenot ancestry located in New



MINIATURE OF DAVID LYELL, 1715-1725

*Courtesy of Yale University Art Gallery
Gift of Lelia A. and John Hill Morgan*

Jersey in the eighteenth century: Elias Boudinot and Abraham DuBois. In the 1680's Elie, or H lie, Boudinot was a merchant of means, a widower with five children, and an elder in the Huguenot Church of Annis, a suburb of LaRoche lle in France. Persecuted for adhering to his Protestant faith, Boudinot fled to England, taking with him at least one of his children. While in London the father married a second time and, in 1687, came with his family to New York City. Elie, or Elias, Boudinot II married Marie Catherine Carr  and they had one son, Elias Boudinot III, born July 8, 1706. At the age of fifteen, Elias Boudinot III was apprenticed to Simeon Soumaine, a silversmith of New York, for the customary period of seven years. In 1728 Elias went to Antigua in the British West Indies where, on August 8, 1729, he married Susannah LeRoux. Four years later he married Catherine Williams. By 1740 Elias was established as a silversmith in Philadelphia, but in 1753 he moved to Princeton. Here he was active as postmaster, general merchant, and silversmith until he retired, about 1760, to live with a son in Elizabethtown until his death on July 4, 1770.

Elias Boudinot had a son, Elias Boudinot IV, who was a signer of the Declaration of Independence and President of the Continental Congress. Another son, Elisha Boudinot, was a prominent citizen of Newark and served as an associate judge of the New Jersey Supreme Court from 1798 to 1805. Elias Boudinot III had a daughter Annis, or Anice, who married Richard Stockton, a signer of the Declaration of Independence from New Jersey. For John and Abigail (Phillips) Stockton, the parents of Richard Stockton, Elias Boudinot made a silver teapot bearing the coat of arms of the Stockton family and the combined initials:

S
I • A

the letters *J* and *I* were used interchangeably then.



TEAPOT MADE BY ELIAS BOUDINOT, C. 1750

Courtesy of The New Jersey Historical Society, Newark

A sugar dish with cover, made by Elias Boudinot, is privately owned in New Jersey. The dish belonged to Mrs. Ann Henry Durkin who came to Philadelphia from Ireland in 1765. It passed from her to her granddaughter, Ann, born in 1793. Since then the covered dish has been handed from mother to daughter in unbroken succession. Both these pieces follow styles that came into fashion in England about 1730 and remained popular in the Colonies through the mid-eighteenth century.

DuBois was an ancient family surname in France and members of the family had been Huguenots for several generations before Louis DuBois fled to Manheim, Germany, where he married Catherine Blançon, also a Huguenot, in 1655. Five years later they emigrated to America and settled in New Paltz, where, in 1683, Louis was elected an elder of the French Reformed Church. About 1714, Jacob DuBois, one of Louis DuBois' sons, purchased twelve hundred acres of land in West New Jersey from Dr. Daniel Coxe. This property was in what is now Pittsgrove Township, Salem County. Jacob di-

vided the land between two of his sons, Barent and Louis. Barent DuBois (1693-1750) settled in what came to be known as Pittsgrove and had eight children, the youngest of whom was Abraham the silversmith, born 1738.

We do not know where Abraham DuBois served his apprenticeship, but evidently he was working in New Jersey until 1777; then he advertised in Philadelphia, where he remained until his death in 1807. The *Pennsylvania Evening Post* for May 20, 1777, announced:

Abraham Dubois has for sale at his house in Second Street, four doors below Arch Street . . . some very neat gold and silver watches, neat gold locketts, and different kinds of silver work and jewellery.

A silver tankard made by DuBois for a member of the Van DerVeer family of Raritan Valley is owned by the Newark Museum. His punch:

A. DUBOIS

appears twice on the base. Two communion cups of heavy hammered silver, made by him, were formerly in the possession of the First Presbyterian Church of Amwell in Hunterdon County. They were presented by John Reading, member of the King's Council and Governor of New Jersey, who was also a member of the Church and one of its most liberal benefactors. The cups were later inscribed "A gift of the Honorable John Reading, Esq., deceased, to the Eastern Presbyterian Congregation of Amwell, 1767." For one hundred and thirty-three years these communion cups were used in the Amwell Church. They are now at The Presbyterian Historical Society in Philadelphia. E. Alfred Jones describes the chalices in his book, *The Old Silver of American Churches*.

A number of New Jersey silversmiths were also watch- and clockmakers and some made the tall cases for their



TANKARD MADE BY ABRAHAM DUBOIS BEFORE 1777
Courtesy of The Newark Museum

clocks as well, which places them in yet a third classification, that of furniture maker.

ISAAC PEARSON

Isaac Pearson was a clockmaker and silversmith working in Burlington from 1710 to 1749. He was born about 1685 and in 1710 married Hannah Gardiner in Friends' Meeting at Burlington. A tall clock with mahogany case, made by Pearson in 1723, is in The Henry Francis du Pont Winterthur Museum. Carl Williams illustrates two in *Silversmiths of New Jersey*, and a tall-case clock made by Pearson and his son-in-law, Joseph Hollinshead, in 1745 is shown by George DeCou as the frontispiece of *Burlington: a Provincial Capital*. Pearson was elected a member of the General Assembly on October 6, 1738, and four years later was commissioned Assay Master for Weights and Measures. He died in 1749 and was buried in the yard of the Society of Friends, Burlington.

THE HOLLINSHEADS

Joseph Hollinshead was the grandson of John and Grace Hollinshead who came to New Jersey from England in 1678 and settled on the south side of Rancocas Creek before 1680. Joseph was apprenticed to Isaac Pearson, later becoming his journeyman and finally his partner. He married Sarah Pearson in 1740. In his will Isaac Pearson left "all my clock, watch and silversmith tools" to Joseph Hollinshead, who carried on his father-in-law's business of clockmaking in Burlington. The Monmouth County Historical Association has a tall clock made by Joseph Hollinshead about 1755. It has been said that he was probably the first of the nine Hollinsheads to manufacture clocks between 1740 and 1820. His son, Joseph Hollinshead, Jr., was a clockmaker of Burlington in the 1770's and John Hollinshead was a clockmaker there during the 1770's and 1780's.

George Hollinshead, son of Morgan Hollinshead and

Rebecca Matlack, worked in Woodstown from 1800 to 1820. His name and a number was put on the face of each clock, of which at least twelve are listed—privately owned in New Jersey and Pennsylvania. The clocks sold for about a hundred dollars each, the price determined by the quality and finish of the case. A crayon portrait of George Hollinshead is owned by the Salem County Historical Society.

Other descendants of John and Grace Hollinshead were located in Salem, Mount Holly, Haddonfield, and Moorestown. These men were all clockmakers, not silversmiths.

THE LUPPS

The Lupps of New Brunswick, on the other hand, combined the crafts of silversmith and clockmaker. Little is known about Peter Lupp (or Leupp)—the name is pronounced "Leep"—who came to this country from Holland or Germany. According to the baptismal record of his son, Hendrick Lupp, he was living in New Brunswick in 1760. On October 17, 1770, Peter Lupp became a naturalized citizen by act of the governor and council. Lupp is recorded both as a clockmaker and silversmith. Privately owned in New Jersey are teaspoons made for Abraham Van Doren and his wife, Ann, of Griggstown. Their combined initials are engraved on the backs of the upturned handles:

V • D

A A

while Lupp's mark appears as:

P. L

A silver spoon made by him is owned by the Rutgers University Library and bears his mark, P. Lupp, in script in a rectangle.

Presumably it was Peter who taught the silversmith's



THREE-PIECE TEASET BY HENRY LUPP

Courtesy of Dr. and Mrs. Royall M. Calder

trade to his son Hendrick or Henry, and to Henry's son, Samuel Vickers Lupp. Henry Lupp was born in New Brunswick on July 16, 1760, and was baptised in the Dutch Reformed Church on July 27. The son of a silversmith and related to other smiths of New Brunswick, Henry Lupp came naturally by his profession. During the seventeen years he was active, Lupp produced a large amount of silver in wide variety. Rutgers University has a beaker made by him between 1783 and 1800 for the First Reformed Church of New Brunswick, copying one by Adrian Bancker.

Though Henry Lupp never worked outside his native town, he was still strongly influenced by certain characteristics of Philadelphia silver. His use of a pierced gallery and of finely-beaded moldings and his trick of placing a cream jug diagonally on a square base must surely have been taken from Philadelphia examples. Henry Lupp worked during the period of the classic revival, when silversmiths were producing slender, straight-sided forms, such as the urn shape, based on classical models that had been excavated a few years earlier at Herculaneum and Pompeii. These characteristics are seen in the teaset made by Henry Lupp and used by General Anthony W. White in his New Brunswick home, "Buc-leuch," built by the General's father in 1739. Anthony W. White was the son of Anthony and Elizabeth (Morris) White and the grandson of Lewis Morris, Governor of the Province of New Jersey. It is interesting to compare the shape of the teapot in this set with the globular form of the teapot made by Boudinot.

Henry Lupp's relative William Lupp, son of John and Anna (Graff) Lupp of New Brunswick, made and repaired silver and clocks and at one time served as repairer of the town clock. Rutgers University Library owns his account books, covering the periods, 1801-1810 and 1825-1827. William's brother, Lawrence K. Lupp, who styled himself "Gold Smith and Jeweller," was working in New Brunswick from 1804. A soup ladle made by him and marked "L. Lupp" is owned by Dr. Julia Sabine of the Newark Public Library.

NATIVE-BORN SILVERSMITHS

Few other silversmiths are known to have been born in New Jersey. Besides Abraham DuBois and the Lupps, there was Benjamin Halsted of Elizabethtown, Samuel Stout, Jr., and Abner Reeder of Hopewell Township, and John Dickerson of Morristown.

Samuel Stout, son of Samuel and Anna Stout, was born in 1756. He was apprenticed to Thomas Shields of Philadelphia; he was a journeyman for John Fitch; and later he was employed by Stephen Reeves in New York City. In the *New-Jersey Gazette* for June 28, 1780, Stout announced:

The Subscriber begs to inform the Publick that he carries on the Silversmith Business in Princeton, and has constant in his employ an experienced hand in the Watch-Making Business, both in mending and repairing; where any may have work done with care and dispatch, by their humble servant, Samuel Stout.

That Stout died in Princeton is attested by the notice in the *New Jersey State Gazette and New Jersey Advertiser* for June 4, 1794, regarding "the estate of Samuel Stout, Jr., late of Princeton."

Abner Reeder, son of John and Hannah Reeder, was born in Hopewell Township, Hunterdon County, on October 10, 1766. By 1793 Reeder and John McFee were in partnership in Philadelphia as silversmiths, and Reeder remained in that city until the summer of 1798, when an epidemic of yellow fever broke out. Reeder then took refuge in Trenton, announcing his removal in the *New Jersey State Gazette* for August 14:

ABNER REEDER GOLDSMITH & JEWELLER

Begs leave to inform his friends and the public that he has removed to Trenton, and has taken the house lately occupied by T. Atkinson, opposite J. Milnor's store, where he means to

make a temporary stay, while the contagious disease continues in Philadelphia.

He has brought with him a neat variety of articles in the line of his profession, consisting of a large and General assortment of Jewelry, Silver Ware, and English Watches, which he means to dispose of at the most reasonable terms possible for he expects to decline business in the Spring.

Trenton, August 13, 1798.

Evidently Reeder decided not to "decline business," for on April 22, 1799, he announced in the *New-Jersey Gazette* that he had moved from Philadelphia to Trenton. Then followed an active period of fine workmanship. A sugar bowl and cream pitcher, owned by the Colonial Dames of New Jersey, are on display in the Old Barracks at Trenton. Tablespoons made by him are owned by Mrs. Joseph L. Bodine, and a sugar urn of about 1795 is in the collection of George E. Woodruff. According to Carl M. Williams, he accumulated considerable means and was active in public affairs. In 1804 he was an incorporator of the Trenton State Bank and served as president. Abner Reeder died October 25, 1841.

Benjamin Halsted, a son of John and Susannah Halsted, was born in Elizabethtown in 1734. For a brief period, Benjamin worked in New York City, perhaps as a silversmith's apprentice, and he was married there to Elizabeth Tredwell on October 22, 1765. The following year he started a business in Elizabethtown with his brother Matthias as partner. The opening of their new shop was announced in the *New York Gazette* for September 25, 1766. About three years later the partnership was dissolved. Benjamin Halsted remained in Elizabethtown until 1783, when he moved to Philadelphia. From 1786 to 1805 he was located in New York City and was a member of the Gold and Silver Smith's Society.

During his stay in Elizabeth, Halsted made the little cream jug with shell and hoof feet, scrolled handle, and sheared edge shown here. This type of creamer was popu-

lar during the 1760's and 1770's, to be replaced later by the helmet and vase shapes. In 1799 or 1800, Halsted made a sugar bowl and cream jug as a wedding gift for his niece, Susan Blanchard Halsted. These two pieces show the transition in style from the classical or urn shape, set on a hollow base, to a form with flat base and convex sides. In August, 1806, Halsted was commissioned by Bishop John H. Hobart to make the communion service for Trinity Church, Newark, consisting of a flagon, two collection plates, two bread plates, and two chalices, the whole to cost \$290.00. These pieces are described in full in the Metropolitan Museum of Art's catalogue of its 1911 exhibit.

JOHN FITCH

Of all the silversmiths working in New Jersey, the most colorful, surely, was John Fitch, who has been called "Jack of many trades." Son of Joseph and Sarah (Shaler) Fitch, he was born and reared on a farm in Windsor Township, Connecticut. The boy hated farming and early showed an interest in geography and mathematics. Julia Sabine of the Newark Public Library records that he picked up surveying and at the age of seventeen went to sea. Later he learned the trade of clockmaker and at twenty-one set himself up as a brass worker and repairer of watches in Windsor. His marriage in December, 1767, was not a success, and Fitch worked his way to Trenton where he was employed by a tinsmith, Matthew Clunn, and as journeyman for James Wilson, a silversmith. Fitch bought out Wilson's business for £40 and opened his own silver shop on King Street, employing nine journeymen. Among these were James Wilson, his former employer, Samuel Stout, Jr., and Frederick Burgy or Burgi.

According to Richardson Wright, John Fitch peddled his brass and silver buttons from house to house and later, when he added silversmithing to his trade, Fitch left the making of his silver to his journeymen while he carried as much as two hundred pounds worth of silver



SILVER CREAMER BY BENJAMIN HALSTED, C. 1770
Courtesy of The Newark Museum

on his trips. In those days to be a peddler was no disgrace. Many an energetic and enterprising young man chose to spend his summers as a wayfarer with a peddler's pack on his back, because this gave him an opportunity to see the countryside, provided adventure, and was fairly sure to guarantee a big financial profit at the end of the summer. During the Revolution, John Fitch took charge of the Trenton gun factory. Between 1780 and 1785 he was a surveyor and explored the Northwest Territory. The last thirteen years of his life were devoted to furthering his steamboat invention.

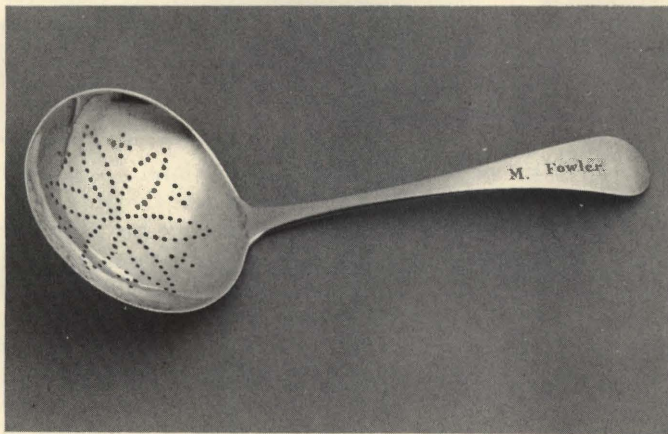
Perhaps the best-known piece of silver by John Fitch is the cream jug made for Mayor John Lawrence of Burlington, and now in the possession of the Historical Society of Pennsylvania. Carl Williams illustrates this creamer in *Silversmiths of New Jersey*. A pair of sugar tongs with wrought bow and cast shanks is illustrated by G. B. Cutten in *Antiques*.^{*} A pair of teaspoons made between 1769 and 1776 are in the Mabel Brady Garvan Collection, Yale University Art Gallery.

NATHANIEL COLEMAN

What attracted Nathaniel Coleman and his older brother, Samuel, to Burlington is not known, for they were born in Bloomingrove, Orange County, New York. At the age of eleven Nathaniel Coleman was apprenticed for the customary seven years to James Roe, a kinsman and silversmith of Kingston, New York. By March, 1787, Coleman was in Burlington. Four years later he and Elizabeth Lippincott, a widow of Burlington, were married at the Friends' Meeting House on High Street. Not far from the meetinghouse was the brick house built by Richard Smith in 1720 in which the Colemans lived. Here, in a room at the back of the house, Nathaniel Coleman had his shop. Both Nathaniel and Samuel were pro-

^{*} G. B. Cutten, "American Silver Sugar Tongs," *Antiques*, XLIX, No. 2, 113.

lific workers, and it is interesting to note that besides being a skilled craftsman, Nathaniel Coleman was a minister in the Society of Friends. Miss Elisabeth D. Bodine owns a pair of bright-cut sugar tongs engraved EB for Elisabeth Budd, Miss Bodine's great-great-grandmother. The Newark Museum has a pair of sugar tongs of bow type made by Nathaniel Coleman, and a small strainer spoon dated 1832. Carl Williams shows a milk pot made by Coleman for his neighbors, William and Sarah Woolman. In the Mabel Brady Garvan Collection at Yale is a pap boat by Coleman of a type used in England for invalids or small children.



STRAINER SPOON MADE BY NATHANIEL COLEMAN,
1832

Courtesy of The Newark Museum

DUNN AND VAN VOORHIS

Two well-known silversmiths should be mentioned here, although their stay in New Jersey was brief. Cary Dunn was granted the freedom of the City of New York in 1765. His shop was at a corner of Crown Street, "be-

tween New Dutch Church and the Fly Market." When the British occupied New York in 1776, Dunn sought safety for himself and his family in Morristown, New Jersey. An advertisement in the *New-Jersey Gazette* dated at Morristown, June 2, 1778, shows that Dunn was active as a silversmith there. On November 19, 1782, Dunn announced in the *New Jersey Journal* his removal from Morristown to Newark where he "carries on his business as usual in all its different branches." His stay in Newark was short, however, for a year later, "after a seven year exile," Dunn returned to New York. Like Benjamin Halsted, Cary Dunn was a member of the Gold and Silver Smith's Society. The Newark Museum has a set of six teaspoons made by him for Catherine Van Dyck of Newark. The Museum of the City of New York has a pear-shaped coffeepot given to John Jay and his bride, Sarah VanBrugh Livingston, at the time of their marriage in Elizabethtown, 1775.

Daniel Van Voorhis, the son of Cornelius and Neeltje Van Voorhis of Oyster Bay, Long Island, was born August 30, 1751. By 1775 Van Voorhis was living in New York where he married Catharine Richards. Just when he moved to Philadelphia is not known, but he was working there in 1780, and his advertisement in the *Pennsylvania Gazette* for May 6, 1782, shows him located on Front Street. By December of that year we find Van Voorhis established at Princeton, "a small distance to the eastward of the college." An advertisement in the *New-Jersey Gazette* for December 4 gives his reason for moving to Princeton: "he being enabled to execute his work at lower price than it can be done in Philadelphia." The same advertisement lists at least 27 different varieties of gold and silver objects which Van Voorhis was prepared to make and sell.

Rutgers University Library owns a large silver caster with steeple top and bayonet fastenings made for Colonel John Neilson of New Brunswick, presumably while Van Voorhis was in Princeton. In 1784 Van Voorhis returned to New York where he seems to have been active for some

thirty-five years. In the Newark Museum is a covered sugar urn in Georgian style, set on a square base, which was made about 1790 to go with a teapot and cream jug made at the same time by John Vernon of New York. An identical monogram within a shield appears on each of these three pieces and the bright-cut designs are very similar. In the eighteenth century, accessories for a tea table showed no attempt in uniformity of shape and design. Matching sets of three or more pieces were rarely produced until the beginning of the nineteenth century.

JEWELERS

A number of our silversmiths referred to themselves as jewelers. John Dumotit styled himself goldsmith, jeweler, and hairworker. He advertised in the *New-Jersey Gazette* for August 21, 1797, that he had "removed to Trenton where he intends to stay during the continuance of the epidemic in Philadelphia." This was a year before Abner Reeder came to Trenton to escape the yellow fever and, unlike Reeder, John Dumotit returned to Philadelphia where his name appears in city directories from 1799 until his death in 1813.

Abner Reeder was a jeweler, as we have already stated. So, also, was Joseph Parker who advertised in the *New-Jersey Gazette* for January 10, 1785 as a "gold and silversmith" in Princeton nearly opposite the College. His notice goes on to state, "He makes and disposes of all kinds of gold, silver and jewellery, in the neatest manner, and on the most reasonable terms. He gives the highest price for old silver, etc." How long Parker remained in Princeton is not known.

Abraham DuBois and Lawrence K. Lupp made jewelry, as did Henry and Theodore Evans, father and son. Henry Evans was working in New York in 1820. By 1836 he was making watches, clocks, silver and jewelry in Newark, which business he continued through 1863. Like his father, Theodore Evans carried on a business in New York, but in 1864 moved to Newark to take charge of

Henry Evans' affairs. In 1865, Theodore Evans advertised in the *Newark City Directory* as "Evans & Anderson, Successors to Henry Evans. Dealers in Clocks, Watches, Jewelry, etc. and manufacturers of sterling silver ware."

According to Atkinson's *History of Newark*, it was Epaphras Hinsdale who was the pioneer in Newark's jewelry trade. Hinsdale worked in Newark from about 1796 to 1810 and started the jewelry business in 1801. The Hinsdale genealogy gives his first name as Horace and his birth date as 1769, while Atkinson calls him Epaphras. Rutgers University has a set of knives and forks made by him.

Isaac Baldwin helped to spread Newark's reputation as a jewelry center. Baldwin was born in 1780 and died in 1863. He was senior partner of the firm of Baldwin & Co. in Newark, the firm later becoming Taylor, Baldwin & Co. in 1837/1838. After Newark received its city charter, Isaac Baldwin became an alderman and in 1845 served as mayor. The Newark Museum owns teaspoons made by him.

The *New Jersey Business Directory* for 1850-1851 lists 15 jewelry manufacturers in Newark; 15 jewelers and watchmakers in Newark, two in Elizabeth, one each in Bloomfield, Orange, and Plainfield.

The death blow to handmade silver came in the nineteenth century, for the second half of that century was a period of great industrial expansion and many inexpensive substitutes for wrought silver were on the market. With the present century has come renewed interest in silver made by hand. This interest may have been stimulated by such exhibitions as that held at the Museum of Fine Arts, Boston, in 1906. There, the work of our Colonial silversmiths was assembled for the first time in order that the American public might discover and appreciate the beauty of the silver and the skill of our native craftsmen. This pioneer exhibition was followed by others at the Metropolitan Museum of Art and elsewhere. It seems incredible, today, that only fifty years ago we Americans should have been unaware of our

early silversmiths. Until exposed to the light of research, family heirlooms had been regarded as of foreign workmanship simply because many pieces of Dutch or English origin were owned by families long established in this country. Hallmarks on silver meant little, for it is only in this century that careful tabulation of these has been made.

The only way we can know of interesting pieces made in New Jersey is with the co-operation of their owners. The style of a piece of silver may give its approximate date, for a cream jug of inverted-pear shape cannot date much before 1750, while the graceful urn shape based on classic models belongs to the late eighteenth century. The form in which a piece is made and the dates of the silversmith and of the original owner should correspond. Then, any pieces privately owned that seem to warrant it should be reported to a local historical society or a museum. In this way valuable records can be gathered regarding the craftsmen of our State, records that should be preserved for posterity.

V

FURNITURE STYLES CHANGE

COLONIAL FURNITURE of the seventeenth century was sturdy and plain, constructed on straight lines out of solid wood, and suggestive of the medieval period. Pieces were made by a carpenter-joiner using timber from his own or nearby land for both the construction and the furnishing of a house, or by a craftsman who had been trained in furniture making before emigrating to America.

Examples of early New Jersey furniture show good construction, well-proportioned lines, often grace and dignity. They were made for men of discrimination and taste who had known the amenities of life in their native countries. Some were men like John Allen who, when he died at Woodbridge, New Jersey, in 1683 left a library of 252 volumes, or Jeremiah Basse who died in 1724 leaving a collection of 54 paintings.

Early Colonial craftsmen had to rely on ingenuity, memory, and a keen eye, for they had neither pattern books nor guilds, such as existed in Europe, to help them. Cabinetmakers who came with the early settlers made furniture of a type they recalled from the "old country." Their techniques and recollections were passed on to a younger generation, so that a style of chair or table continued to be made in the Colonies long after it had ceased to be fashionable in England, and sometimes it showed interesting deviations from the norm.

THE CARPENTER-JOINER

Presumably John Fenwick brought with him at least one "joyner" to supply the household needs of his colony at Salem. Robert Rhea was a carpenter-joiner and may well have made his own furniture. Rhea, a Scots Quaker, was banished from his country for religious reasons and came to America in 1685. He owned a "plantation" near Freehold in Monmouth County, which land may have been the 35 acres allowed to settlers by the Proprietors as inducement for coming to the new country. In the Monmouth County Historical Association is a wainscot chair believed to have been made by Rhea. The rectangular back has a central panel carved with rows of ornamental gouge work, a thistle denoting Rhea's Scottish origin, and the inscription:

R
16 95
R. I

These were the initials of Robert Rhea and his wife, Janet Hampton, whom he married in 1690. The chair repeats the heavy medieval style Rhea had known in Scotland and which he found used in the Colonies.

An armchair of this type was reserved for the master of the house or his guests, with long benches, high-back settles, or portable stools for other members of the family. Throughout the seventeenth century portable joint stools were used for seating at table. Of necessity these stools were sturdy pieces, with plain heavy stretchers, body and stretchers being mortised, tenoned, and secured firmly with small wooden pegs. Although stretchers were intended primarily to brace the legs, they also served as a foot rest when floors were cold. A joint stool of pine, made about 1690 and used in Haddonfield, is illustrated by Hopkins and Cox in *Colonial Furniture of West New Jersey*. In the more affluent homes these stools had pads with colored upholstery, thus add-

ing to their comfort and giving a decorative touch to the room. Strength and solidity were main objectives in constructing early furniture; as proof of this, try the weight of a wainscot chair.

In the Monmouth County Historical Association at Freehold is a folding gate-leg table of walnut, made about 1690 by a local joiner of Cheesequake in Middlesex County. The hinged leaves are curved and, when raised, are supported on gate legs that swing out. Drop-leaf tables were popular because of their space-saving qualities and were made in large numbers throughout the last third of the seventeenth century.

SPIRAL-TURNED PIECES

A different style of seventeenth-century chair was found in Crosswicks, a rural community founded by Quakers in the 1680's. In the Philadelphia Museum of Art and The Henry Francis du Pont Winterthur Museum are two identical side chairs of walnut with wooden seats and spiral turnings carved by hand. The chair at Winterthur has a written label stating, "This chair belonged to the first Robert Pearson. He immigrated to America A.D. 1680, settled in Crosswicks Creek. The chair was manufactured A.D. 1699. Robert Pearson died A.D. 1704." There seems little doubt that these chairs are either a pair or part of a matching set. Though the style is rare in early America, spiral-turned tables and chairs have been found in the vicinity of Crosswicks. The wood and workmanship suggest that they were made in the late seventeenth century, following closely a style fashionable in England during the Cromwellian period. Originally the wooden chair seat would have had a cushion.

Another type of late seventeenth-century chair has a high banister back with a cresting, split, turned balusters and rush seat. A pair of side chairs, owned by John Gill VII and exhibited at the Haddonfield Historical Society, illustrates a provincial cabinetmaker's attempt to copy this English style introduced into the Colonies about



SIDE CHAIR WITH SPIRAL TURNINGS, 1699
Courtesy, The H. F. du Pont Winterthur Museum

1690. The pair is made of Jersey pine, painted black—pine was especially popular in country districts because it was readily available and easy to work. The pierced cresting of the chair back is elaborately hand carved; the three splats are fluted and carved in a conventional rose design. The front legs terminate in ball feet, but carved Spanish feet were used frequently. These chairs are thought to have belonged to John Gill I, who came from England between 1702 and 1712 and who played an important part in the development of Haddonfield. They have been in the possession of the Gill family for eight generations. The chairs are illustrated both in Hopkins and Cox, *Colonial Furniture of West New Jersey* and in Hornor, *The Blue Book of Philadelphia Furniture*.

It may be of interest to compare the chairs with a day bed from Haddonfield which is also illustrated in Hopkins and Cox. This bed has a rush seat and hand-carved, adjustable back with arched cresting. The pierced carving so closely resembles that of the Gill chairs as to suggest that the design used for the cresting of the day bed was taken from that of the chairs. The vase-shaped splats in the back would seem to date the bed from the transition period—the last decade of the seventeenth and the opening years of the eighteenth century—when Jacobean and Stuart types were replaced by the curved lines of the style that came to be known as Queen Anne.

THE CURVED LINE

At the beginning of the eighteenth century we find many furniture makers coming from England and the Continent, bringing with them new fashions and more modern standards of technical skill. Some of these men were Huguenots who, like Elie Boudinot, had fled to England via Holland and Flanders following the revocation of the Edict of Nantes in 1685. With this increase in expert craftsmanship specialization became possible so that, in place of the carpenter-“joyner” who was jack-of-all-trades, there were now cabinetmakers, wood turners,

chairmakers, as well as carpenters and joiners. A tendency towards greater refinement in form and design and the curved line replaced the sturdiness and straight lines of the earlier period. The most important of the curves was the *cyma* or S-curve used for the legs of tables and chairs and for chair backs. The word *cyma* comes from the Greek word for wave—a simple double curve. Another example of the curve may be noted in the Spanish foot, consisting of a scroll which turns under into a small volute and sometimes suggests a hand resting on its knuckles. Once started, the curved line continued until about 1785 when the straight line was again made fashionable through the designs of Hepplewhite and Sheraton.

The cabriole leg, which is said to have appeared in the Colonies about 1705, had an outcurving "knee," a narrow incurving "ankle," and a shaped foot. The earliest types of foot were the Spanish and the Dutch or pad, the latter sometimes pointed into what was termed a "slipper" foot. Then came the web, trifid, or drake foot, found mostly in the Delaware Valley, followed by the famous claw-and-ball. The largest number of cabriole pieces, in New Jersey at least, were constructed of walnut or fruit woods, and the curved section was always hand carved from solid wood. The curvilinear style of furniture came to be known as Queen Anne although Her Majesty died in 1714. It developed during the first half of the eighteenth century, then merged with that known as Chippendale.

In the Dey Mansion in Lower Preakness, Passaic County, is a side chair with vase-shaped splat and rush seat. The top rail has a small concave curve which, like the vase-shaped splat, is a feature of the Queen Anne style. The straight front legs end in pad or Dutch feet. This type of chair was common in Dutch settlements of New Jersey throughout the eighteenth century. It is believed that the chair was made locally for Dirck Dey who began to build the mansion of stone and brick about 1740. The manor house was completed by his son Theunis Dey, who brought his bride there to live in 1749.

The Mabel Brady Garvan Collection at the Yale Art Gallery includes a maple side chair with rush seat and Spanish foot, dating between 1720 and 1740, and two dressing tables of walnut, thought to have been made in New Jersey. Both tables, dating between 1725 and 1750, are illustrated by Charles Nagel in *American Furniture 1650-1850*. The tables are put together with wooden dowels. The drawer fronts are characteristic of the Queen Anne period in that they project sufficiently beyond the surface of the piece to permit a small overlapping "thumb nail" molding to be worked on all four edges. One table shows the early form of cabriole leg and Spanish foot with wristers where leg and foot are joined. Wallace Nutting claims that the form of cuff or wrister carved on one piece with the leg is peculiar to New Jersey, that elsewhere the cuff is applied as a molding. The other dressing or drawer table has a cabriole leg with shell carved on the knee and a web foot.

According to documentary references, the dressing table was always part of the bedroom furnishings and was covered with a cloth. Old inventories include such items as "1 dressing table and cover." A mirror hung above the table or a dressing stand might be placed on it. The inventory of Benjamin Clew's house in Philadelphia mentions

One mahogany Table with Drawers
One small Chamber Clock on it
One Looking Glass over it
One Box with wig under it.

Because of its convenience the dressing table—sometimes referred to as a lowboy—was used not only in the bedroom but also in any part of the house.

The many dressing tables found in South Jersey have been a subject of much discussion. Almost every house of substance in Cumberland and Salem counties possesses at least one dressing table handed down in the same family for seven or eight generations. These tables are

made mostly of walnut with cabriole leg and Spanish or web foot. Too often have early pieces of good furniture found in this State been casually attributed to craftsmen of Philadelphia or New York because it was thought that the best workmen gravitated there. It has long been known that Philadelphia cabinetmakers, such as Benjamin Randolph who was born and died in New Jersey, made handsomely carved furniture for wealthy residents of the State. Job Townsend, a fashionable cabinetmaker from 1725 to 1765 in Newport, Rhode Island, shipped furniture down to New Jersey on consignment. Such pieces would have been expensive and choice. They would have been shipped to the port of Greenwich or Salem, possibly Burlington, then transported inland by small boat along one of the creeks or, when necessary, over rough cart tracks to their destination. As the present owners of the pieces in question have pointed out, the original owners were people of moderate means and simple tastes. Is it not reasonable to suppose, therefore, that these eighteenth-century pieces were the work of local craftsmen rather than importations from another colony?

The same question of origin has been raised with regard to the transitional side chair owned by Mr. and Mrs. William R. Meirs of Cream Ridge and illustrated in *Antiques* for August, 1960.* The chair, dating between 1740 and 1760, is of walnut with cabriole leg and web foot. At least eight different curves may be traced in the design of this graceful chair, the top rail of which with its up-turned ends suggests chair backs in Chippendale style. It originally belonged to David Meirs who in the first half of the eighteenth century acquired farmland in the vicinity of Cream Ridge in Monmouth County. It has been handed down through seven generations of the Meirs family, all of whom lived in the vicinity of Cream Ridge and Allentown.

* Margaret E. White, "Further notes on early furniture of New Jersey," *Antiques*, LXXXVIII, No. 2, 138.

EIGHTEENTH-CENTURY FURNITURE MAKERS

In the eighteenth century the reputation of a furniture or chairmaker was spread by word of mouth, there being few if any newspapers in which to advertise, and like limners of the period these men left their work unsigned. Of a thousand furnituremakers recorded in New Jersey only about a dozen are known to have been working in the eighteenth century. Stacy Beakes (or Beaks) of Trenton was working from 1738 to 1746 and died in 1764/1765. He was born in 1707, the son of William Beakes II and Ruth Stacy, and through his mother was descended from Mahlon Stacy, the first English settler at the Falls of the Delaware (now Trenton). The mathematics notebook kept by Stacy Beakes during 1721-1722 is owned by Princeton University. Francis Eratt, chairmaker and joiner of Manington Township, Salem County, worked from about 1710 until 1727. Jonathan Wamsley, cabinetmaker of Salem, died in 1753. Nathaniel Dowdney of Cumberland County was born about 1736 and died after 1793. Enoch Woolson was in Bridgeton in 1760, and Benjamin Reeve was working in Greenwich from about 1768 until his death in 1801.

Robert Rhea belongs at the beginning of this period—he died in 1720—but there is no suggestion that he made furniture for any but his own household. Samuel Mickle was in Haddonfield, 1776; Lewis Nichols of New Brunswick advertised in 1781 that he could supply furniture of any sort; William Stiles of Elizabeth died in 1781; Aaron Auten, a cabinetmaker living a few miles out of Princeton, died in 1784; John Leigh was in Trenton about 1785. Joseph Kimsey was working in Woodbury in the late eighteenth century; a secretary desk in Chippendale style made for Jeremiah Wood, together with Kimsey's bill of sale dated 1791, is now treasured in Haddonfield. Linus High of Bridgewater Township, Somerset County, died in 1810. Evidently he was a furniture maker as well as a joiner, for the inventory of his "goods and chattles" in The Joseph Downs Manuscript Library at Winterthur

lists joiner's tools, unfinished furniture, and quantities of lumber. How many were there who remain unrecorded? It is regrettable that early furniture makers did not mark their pieces as did the silversmiths so that the personal records of these men might be equally authoritative.

The graceful cyma curve, referred to by William Hogarth as "the line of beauty," is well illustrated in drop-leaf tables of the Queen Anne period. Such a table, made about 1740 from a black walnut tree that grew in Coles-town, near Haddonfield, is illustrated in *Colonial Furniture of West New Jersey*. There is sheer beauty in the cutting of the end skirt and cabriole leg which is delicately curved at the ankle where it joins the web foot. A walnut table very similar in style is privately owned in Salem.

The same graceful curving lines may be seen in the Queen Anne highboy now in the Newark Museum's collection. It was made in Maidenhead (Lawrenceville) about 1740 as a gift for Catherine Smith Stevens from her father. New Jersey walnut was used in the construction of the piece which has its original hardware of engraved brass on the drawers.

THE CHIPPENDALE STYLE

The Queen Anne was the last furniture style to be named for a reigning sovereign, while the Chippendale which gradually replaced it was the first furniture style to bear a designer's name. Thomas Chippendale's career began in London in 1749. The designs called by his name did not all originate with him, but he perfected them and made them famous. In 1754 Chippendale published his designs in *The Gentleman and Cabinet-Maker's Director*. Other editions followed in 1759 and 1762, and through Benjamin Franklin the third edition was acquired by the Library Company of Philadelphia. As every effort was then being made by wealthy citizens of Philadelphia and elsewhere to emulate life in England, cabinetmakers did their best to reproduce Chippendale's



QUEEN ANNE HIGHBOY, C. 1740

Courtesy of The Newark Museum

designs in chairs, high chests, and other fashionable pieces.

The outstanding innovation in this new school of design was the change in the chair back. The solid vase- or violin-shaped splat now became an openwork design, providing opportunity for varied and beautiful treatments. In some chairs we find a variant of the so-called ladder back with horizontal slats that were shaped, carved, and pierced. Instead of a chair rail that curved up from a low center, as in Queen Anne chairs, the rail was now shaped like a cupid's-bow, turned up at the ends, and set on posts whose earlier graceful curving line had been stiffened into a very slight curve. Wooden pegs were replaced by joints that were dovetailed and glued.

As a result of our flourishing trade with the West Indies, it became the fashion about 1750 to employ imported rather than native woods. "Solid mahogany" from Santo Domingo offered excellent qualities with which to express the new fashion in carving, so characteristic of the Chippendale style. However, in Philadelphia and New Jersey, walnut continued to be used long after the craze for mahogany had swept the Atlantic seaboard.

Walnut side chairs made between 1760 and 1785 illustrate the salient points of the new Chippendale style. Their splats, carved in openwork design, retain a slight suggestion of the earlier vase shape. The top or cresting rails are in the form of a cupid's bow with "ears" at the corners. As usual with chairs in Chippendale style, their straight square legs have stretchers—with cabriole legs stretchers were not used. In the Newark Museum's collection is a pair of Chippendale chairs made in New Brunswick about 1775 for a member of the Lupp family. These mahogany chairs have cabriole legs with claw-and-ball feet. This type of foot was adopted during the Queen Anne period and its use continued during the next period; thus the design has erroneously been associated with Chippendale. It is significant that the claw-and-ball does not appear in Chippendale's volume of furniture designs, probably because he did not regard the type of

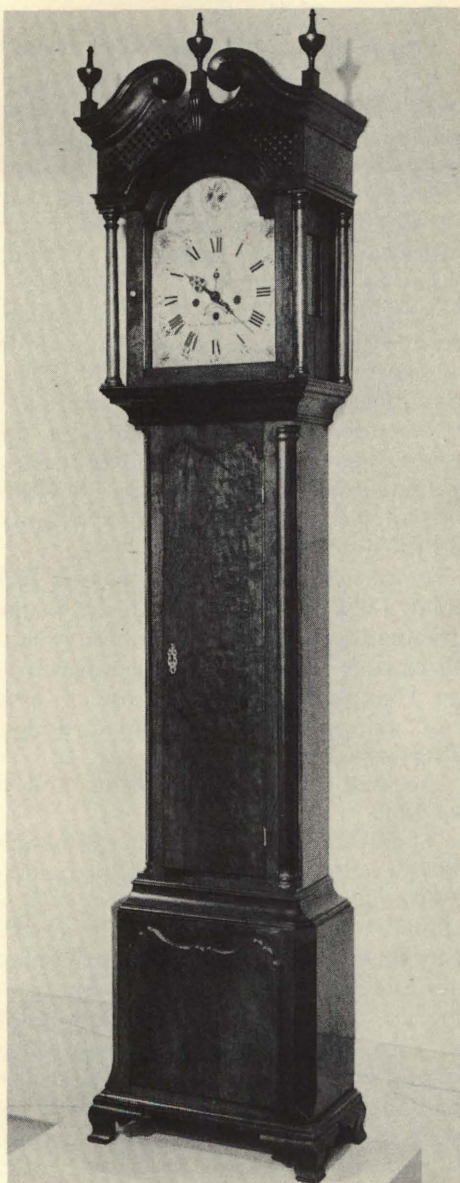
foot as being "in the newest and most fashionable taste."

The bracket is another type of foot much used during the Chippendale period. Privately owned in Salem is a walnut chest of drawers with bracket feet, made by James Bowen whose signature is branded inside the framework. The piece is illustrated in *Antiques*, for August, 1960* A tall chest identical with this one but unsigned bears the date 1782. Both chests were originally owned in Salem. Of considerable interest is a cherry cupboard owned by a member of the Frelinghuysen family. The corners are fluted, those in the upper section being chamfered as well. The feet are the type known as ogee bracket. The chest is thought to have been made in Somerset County and it came from the brick house in Raritan occupied by General John Frelinghuysen and his second wife, Elizabeth Van Vechten, whom he married in 1811. There is a close resemblance between this piece and a chest-on-chest of applewood made and labeled by Matthew Egerton, Jr., of New Brunswick between 1785 and 1802. The latter is illustrated in the *Antiquarian*, December, 1930.** The double chest was popular in America from about 1750 to 1800 and provided a vast amount of storage space.

The bracket foot is found on many types of furniture dating from the Chippendale period, such as the secretary desk made by Joseph Kimsey in 1791; the tall clock of cherry made by Alexander Low of Freehold, probably in the 1790's, with works by Leslie & Williams of New Brunswick; a tall clock with works by Isaac Brokaw and handsome cherry case made by Matthew Egerton, Jr. Egerton's handwritten label is inside the case.

* Margaret E. White, "Further notes on early furniture of New Jersey," *Antiques*, LXXVIII, No. 2, 139.

** W. M. Hornor, Jr., "Matthew Egerton, Jr., Cabinetmaker of New Jersey," *The Antiquarian*, XV, No. 6, 52.



TALL CLOCK BY
BROKAW AND
EGERTON,
C. 1770

*Courtesy of
The Newark Museum*

THE HEPPLEWHITE-SHERATON STYLE

There was a marked change in furniture styles toward the end of the eighteenth century. In place of curved lines and the carving associated with furniture made in Queen Anne or Chippendale style, the straight line reappeared together with a sparing use of carving and skillful utilization of inlay. When in 1738 and 1748 the classical ruins of Herculaneum and Pompeii were discovered in Italy, the imaginations of amateur and scholar alike were aroused, and during the remainder of the eighteenth century a large quantity of archaeological publications appeared in Europe and America. The most influential were Robert Adam's studies of classical remains. Robert Adam was the more forceful and talented of "the Brothers Adam" and it was he who dominated the development of the Classical Revival style both in architecture and the decorative arts.

George Hepplewhite, who began making furniture in London about 1760, collaborated with the brothers Adam and was frequently employed by Robert Adam to make furniture according to Adam designs. It was from Robert Adam that Hepplewhite took his use of honeysuckle, festoons, and strings of flowers for inlaid designs against a contrasting background of mahogany. In our country this style appeared after the Revolution and continued until about 1805.

Thomas Sheraton was an English cabinetmaker who died in 1807. The style that received his name grew out of Sheraton's book, *The Cabinetmaker and Upholsterer's Drawing Book*, published in 1790. The classical styles employed by these two men are frequently referred to as the Hepplewhite-Sheraton period of design. In both styles we find the use of inlaid designs—satinwood, holly, or maple—on a base of solid mahogany or veneer. With inlay, lines and patterns are cut from wood of one color and inserted into openings cut in wood of contrasting color. Designs in inlay are varied and numerous, a favorite in our country being the American eagle, usually

placed within an oval medallion. The legs of furniture made during the Hepplewhite-Sheraton period were straight and tapering, some being slender and fluted, others being square with lines and flowers inlaid.

THE EGERTONS

American furniture makers were quick to master this new classical style once the war was over, and the end of the eighteenth century saw a growing pride in the quality of American goods. Among the chief exponents of this style in New Jersey were the Egertons of New Brunswick. Matthew Egerton (1739-1802) was the first of three generations who produced furniture with veneers and inlays after the manner of Hepplewhite and Sheraton. Like other cabinetmakers of their day the Egertons also made funeral equipment. Matthew Egerton, Sr., served as a private from Middlesex County in the State Militia during the Revolution. Later in life he was a warden of Christ Church, New Brunswick, and from 1790 until his death was a vestryman. Matthew Egerton, Jr., was probably trained in cabinetmaking by his father, for their work was so similar that it is difficult at times to distinguish between their productions. His house and two-story shop was adjacent to his father's house and shop on Burnet Street. He married Maria Bergan and had three sons, John, William, and Evert. Like his father he was a prominent member of the community, at one time being second vice-president of the New Jersey Bank for Savings.

John Bergan Egerton and his brother, Evert, were evidently apprenticed to their father, and Evert later joined his father under the firm name of Matthew Egerton [Jr.] & Son. It would seem that John went into business for himself, to judge from the inventory of his "goods and chattles" now in Rutgers University Library. The three generations of Egertons constructed fine examples of household furniture, including mahogany and cherry bureaus, clock cases, desks, tables, bookcases, and chests. There seems to be no evidence that they con-

structed chairs. Here in New Jersey are many pieces either known to have been made by one of the Egertons or attributed to them. A Hepplewhite sideboard of mahogany with satinwood inlay, made about 1785, is in the Karolik Collection at the Museum of Fine Arts, Boston. A tall clock with inlaid case attributed to Matthew Egerton, Jr., is in the Henry Ford Museum. In the Philadelphia Museum of Art is a buffet of mahogany and satinwood made and labeled by Matthew Egerton, Jr., about 1790. Cornflowers are inlaid on the square tapered legs, fans at the corners of the cupboard doors.

OLIVER PARSELL

Another cabinetmaker of New Brunswick who made effective use of inlay was Oliver Parsell. He was born at Ravenswood, Long Island, on October 4, 1757. About 1797 he was a cabinetmaker in New York City, but he later bought a farm in Neshanic. Just when he moved to Church Street in New Brunswick is not determined, but he remained there until he died in 1818. An inlaid cabinet desk with his printed label inside the door of the center cabinet is owned in New Brunswick.

Among New Jersey cabinetmakers the Empire period seems to have been slighted and hardly any labeled pieces have come to light. One reason for this is the fact that handmade furniture was rapidly being replaced by mass production in factories. In the State John Jelliff was one of few outstanding nineteenth-century cabinetmakers who refused to manufacture machine-made furniture. His pieces, made from the 1830's until he retired in 1890, followed closely the popular styles currently known as "Gothic," "French rococo," and "Italian Renaissance."

VICTORIAN DESIGNS

A "new" style of furniture, later to be known as Victorian Gothic, made its appearance in England during the 1820's. This perpendicular style with its pointed



INLAID DESK BY OLIVER PARSELL, BEFORE 1818
Courtesy of Catharine H. Schneeweiss

arches was to leave its mark, to a slight degree, on designs for American furniture, while to a major extent it influenced American architecture for the next forty years. With the 1830's came the Romantic era in literature, music, and the arts, an increasingly curvaceous period to which the scrolls and arabesques of the French rococo were far more suited than the points and trefoils of the Gothic style. French curves and the Romantic spirit went hand-in-hand to affect fashions in furniture and ladies' dress until by the 1850's the expanding skirt had made of woman "an unapproachable goddess." Chairs were designed with small elbow rests in order that no hindrance might be offered to billowing skirts.

The Great Exhibition of 1851 in London added a new detail to already existing designs. The Italian Renaissance style introduced deep carving, heads in roundels, and heavy, bulbous turnery. Such seemingly irreconcilable elements as Gothic lines and French curves were brought together in what came to be known as Victorian designs, the young Queen having been crowned in 1837. With Victorian designs there came a change in cabinet woods. Just as the Chippendale period had replaced walnut with mahogany, so now the Victorian era replaced mahogany with rosewood and that specially-treated walnut aptly named "black walnut."

JOHN JELLIFF

Having completed his apprenticeship with Samuel M. Crane of Newark and became a freeman in 1835, John Jelliff was just in time to meet and be challenged by these new and varied designs. For his cabinetwork Jelliff favored walnut and rosewood with the occasional use of a fruitwood or maple as inlay. He let his woods season about two years before using them and his pieces were always carved by hand. In the Newark Museum is a rosewood side chair, one of a pair made about 1860 for Moses Bigelow of Newark. In this chair the perpendicular lines of the Gothic are combined with the curves of the French



LOUIS XV STYLE ROSEWOOD DESK, 1850-1860
Courtesy of The Newark Museum

style. In home furnishings such chairs were considered particularly suited to a library or study. The Museum also has a rosewood desk in the so-called French style made for Mrs. Daniel McMurtry, daughter of Stephen Roff whose tavern was on Branford Place in Newark. The variously carved lines of this piece may be regarded as expressive of the French rococo or Louis XV style. It is typical of Jelliff's work that these pieces have mortise and tenon joints; no nails were used. A parlor set in rosewood illustrates the Italian Renaissance style introduced into England and America in the 1850's. The elaborate carving of heads, roundel, fruit, and tassels, is characteristic. The side chair has short elbow rests; the armchair, known as a gentleman's chair, is a type that was popular between 1845 and 1870. By now upholstered furniture was part of everyday living, designed for comfort even in the drawing room. Of considerable interest are the pencil sketches done by Jelliff on old envelopes and scraps of paper. These drawings show his meticulous attention to detail, and they also show how closely Jelliff's furniture designs adhered to the current styles. Comparing the pencil sketches with carved details in the furniture one can almost relate them to each other.

These pieces of furniture made in New Jersey over a period of two hundred years exhibit impressive standards of craftsmanship. There is sincerity here. Obviously cabinet- and chairmakers took both pleasure and pride in their work and one feels that the standard set by Timothy Douglass applies equally to all our early craftsmen. Advertising for a journeyman and an apprentice in *The Genius of Liberty* at Morristown in November, 1808, Douglass stated "None need apply but those who have been in the habits of industry, and can produce good recommendations."

VI

COMMON AND FANCY CHAIRS

AMONG THE EARLY furniture makers of New Jersey were a considerable number who were farmers or fishermen as well as chairmakers, presumably carrying on their craft at home during winter months. Some of these men eked out a living by making brooms, baskets, or window blinds. Some were house, sign and carriage painters. What more natural than to produce painted chairs as well as signs? James Buckalew was a railroad worker. Others, like Samuel B. Brown of Newark, advertised spinning wheels and reels, saddler's and shoemaker's seats, in addition to "sitting chairs." While various types of chairs are mentioned, these advertisements stress Common, Windsor and Fancy chairs.

SLAT-BACK CHAIRS

Presumably the "Common Rush Bottom Chairs" advertised by Campbell Dunham in 1805 were the slat-back chairs with rush seats that were among the earliest made in the Colonies and one of the most popular of early chair types. It is notable that while the term rush-bottom chair is used in early notices, there is no mention of slat-back chairs, as such, though for three centuries this type was found in farmhouse and mansion alike—not in the best rooms of the latter, however. It is said that the design for "ladder-back" chairs in Chippendale style was probably based on the earlier slat-back.

Slat-back chairs of New Jersey were usually of maple with a rush or "flag" seat, the rushes gathered in season from nearby marshes. Those chairs made in central or northern Jersey usually had three slats, while those of southern Jersey might have as many as five or six. All parts of the chair except the slats and arms were turned on a lathe; the slats were finely shaped by hand. The primitive pole lathe was one of the first machines to come into use in the Colonies and, judging by old documents, there was no scarcity of turners to operate the lathes. It is easy to see, therefore, why the slat-back chair appeared early in Colonial history and continued in use for a long time. The slats, or horizontal crossbars, were thin and slightly bent, with a sweeping curve on the upper edge and the lower edge either ogival or straight. Usually the slats were graduated in size with the widest at the top, and during the eighteenth century the number of slats was increased with a corresponding increase in the height of the chair back. Often the chairs were designated "three back" or "five back" according to the number of slats.

WINDSOR CHAIRS

The so-called Windsor chair was first made in the American Colonies about 1725. It was the everyday chair of the period, comparatively easy and inexpensive to make, strong yet light, comfortable to sit in and graceful to look at. The inventory of Governor Patrick Gordon's goods, made in Philadelphia and dated 1736, included five Windsor chairs. Although of English provincial origin—from the Wycombe district of Buckinghamshire—the design and ornamentation of the Windsor was elaborated by Colonial furniture makers until the chair was accepted everywhere in America but in formal drawing rooms. They were also used as porch or garden furniture as well as in the house.

The Windsor chair consists of a saddle seat whose surface is modeled for comfort; turned legs inserted in

the bottom of the seat and braced by turned stretchers; a back with bent frame into which is set a series of turned spindles, fitted into the back of the seat. In some Windsors the hoop of the back curves towards the front to form arms supported on turned spindles. Sometimes the arms are carved at the ends to represent either a closed or an open hand, but such pieces are not common. Usually the chair contains a combination of woods, such as pine or soft birch for the seat. Evidently Henry Low, chairmaker of New Brunswick, preferred poplar since he advertised in 1804 for a quantity of poplar plank suitable for Windsor chair bottoms. Hickory was used for the spindles; beech, hickory, or white oak for the bent frame. Invariably Windsor chairs were painted and one may detect the application of sundry coats. There were several variations of the Windsor chair, known as fan, comb-back, hoop, and bow-back, and in later years the Windsor style was also adapted to settees and wagon seats.

In Haddonfield is a wagon seat made about 1790, with spindles turned in bamboo style. Used in the house during the week, the seat was placed in a wagon on Sundays to take the family to church. A wagon seat was usually the product of the home tool shed or a local shop, and was constructed to withstand rough treatment and much jolting over country roads. In the Monmouth County Historical Association is a writing-arm chair made by Abraham Beach. It is the comb-back type of Windsor chair which, in reality, is a low-back chair with spindles extended upward to support a "comb." The top rail of the chair is gracefully shaped with carved "ears" at the ends. Under the writing arm is a shallow drawer which slides either way. The chair was made for \$90.00 and belonged to the Reverend John Croes who, having served as sergeant-major in the Revolution, became rector of Trinity Church, Swedesboro, in 1792. In 1801 he was called to be rector of Christ Church, New Brunswick, where he remained until his death in 1832. He was consecrated Bishop on November 19, 1815.



PAINTED CHAIRS, 1790-1800
Courtesy of The New Jersey Historical Society, Newark

Two examples of Windsor chair bearing the maker's name are privately owned. One of the chairs, dating about 1815, is made of maple and hickory in Sheraton style, with bamboo turnings. Beneath the wooden seat is branded the maker's name:

S. ROBERTS New Mills

The other chair, with W. Bowen's name die-stamped under the saddle seat, is a loop-back Windsor, sometimes called "bow" or "balloon" back. Like the one made by Roberts, this one has spindles with bamboo turnings.

Campbell Dunham of New Brunswick was advertising as a chairmaker in 1793. *The Guardian: or, New-Brunswick Advertiser* for November 6, 1801, carried the notice that Dunham "Chair-Maker has on hand an assortment of Windsor chairs, also a continual supply of rush matted chairs." In June, 1805, he advertised "Plain & Fancy Windsor, Rush Bottom Fancy, & Common Rush Bottom CHAIRS."

An unusual combination of Windsor, ladder-back Chippendale, and Sheraton styles may be seen in a set of six dining room chairs made about 1790 or 1800 and attributed to John Chambers of Trenton. John Chambers was the son of Alexander Chambers, who made chairs and spinning wheels in Trenton during the second quarter of the eighteenth century.

THE WARES

In southern Jersey the best-known makers of rush-bottom, slat-back chairs were the Wares of Cumberland County. Maskell Ware was born December 13, 1766, and was apprenticed to John Lanning of Greenwich. After completing his training Maskell Ware opened a shop in Roadstown and in 1790 married Hannah Simpkins. Seven sons and four daughters were reared on the farm Maskell purchased from John Lanning, and all of the sons learned the trade of chairmaking.

Chairs made by Maskell Ware were usually of swamp maple, either curly or plain, the woods available near his home. The chairs had broad lines and were well proportioned, with ball turnings on the front rungs and the back posts finished with round knobs. Rushes used for the seats were gathered in the summer from nearby marshes. Two styles of rushing were used: "straight," in which each strand overlapped the other, and "checkered," where four strands overlapped the next four, making checkered diagonals across the chair seat. Two armchairs of maple with rush seats, one of these in "checkered" weave, are attributed to Maskell Ware. At a later date rockers were added to both chairs.

Rocking chairs are mentioned in inventories as early as 1772, but the majority may be dated after the Revolution. The rocker was an American invention, quickly copied by English chairmakers, and many of our early rockers were converted from straight chairs, as in the above instances, by the addition of crudely shaped rockers. In the Day Book kept by William Beesley of Salem is an entry for "putting rockers on a chair" at the cost of fifty cents. Chairs made by Maskell Ware are distinct from those of his sons in several details: the ball turnings on the front rung of a chair, the turnings on the front posts, and the round knobs which finish the back posts. His patterns were distinctly globular. Around the knobs which serve as finials on the back posts are two faint lines always associated with the Wares.

There are a number of chairs distributed around South Jersey and elsewhere that were made by members of the Ware family as wedding gifts. A member of the family has a rocking chair of cherry and maple made by Dan Ware, one of Maskell's younger sons. In his work Dan showed more originality than did his brothers and he used every kind of wood while his brothers used only maple. For his chair seats Dan Ware always used the "checkered" style of rushing and the arms of his chairs are broad and gracefully curved. His tools were few and crude; it was the time and skill expended that made his

chairs both comfortable to use and satisfying to behold. In her article of 1926, "The Ware Chairs of South Jersey," Mabel Crispin Powers made a thorough illustrated survey.* William H. MacDonald supplies an equally thorough survey of "Central New Jersey Chair-making of the Nineteenth Century," which appeared in the *Proceedings of The New Jersey Historical Society*, April, 1950.

OYSTERS VS. CHAIRS

The record of Moses and Obadiah Martin of Perth Amboy provides a vivid picture of one way in which business was conducted at the beginning of the nineteenth century. Moses Martin and his son harvested oysters in season and conveyed them to New York by sloop; the same sloop, which Martin owned, was used to transport the chairs they made and sold in New York City. Moses Martin also sold his chairs locally, and it is said that the rush used for his chair seats was harvested along South River. Obadiah Martin took over from his father both the oyster business and the chairmaking shop. He also used the same sloop on his trips to New York. Obadiah made three-back chairs, such as are associated with Central rather than South Jersey, including rockers and children's chairs.

In 1817 Henry B. Fearon came to America to discover what business opportunities there were for Englishmen in the new Republic. While in New York Fearon noted, "All men here know a portion, and enter a little into everything:—the necessary consequence of a comparatively new state of Society." Fearon went on to state:

Chairmaking here, and at the town of Newark, ten miles distant, is an extensive business. Newark is a manufacturing town of some importance: carriages and chairs are made on a very extensive scale, chiefly for the southern markets.

* Mabel Crispin Powers, "The Ware Chairs of South Jersey," *Antiques*, IX, No. 5, 307-311.

ISAAC AND DAVID ALLING

Several Newark furniture makers, including David Alling and Daniel B. Crane, maintained a large southern trade. In the 1770's, Isaac Alling was making chairs in the town of Newark and Isaac taught the craft to his eldest child, David, who was born in Newark on September 17, 1773. David Alling, who styled himself a "Fancy Chair Maker," had a house and shop at 347 and 345 Broad Street. Both the New Jersey Historical Society and the Newark Museum own paintings of the building, built about 1790, with a sign over the shop door, "D. ALLING Chair Maker," and two of his chairs on the sidewalk. From the covered porch of the house one entered a square hall with a parlor to the left and another room behind that. Alling advertised in *The Sentinel of Freedom*, 1808/1809, and the same newspaper carried a notice on October 26, 1830:

Chair Making

David Alling begs to inform the public that he continues the manufacture of Sitting Chairs at his old stand on Broad Street where he has on hand Curled Maple Grecian Cane-seat Chairs, Curled Maple Rush-seat Chairs, a commoner article, Cane and Rush bottom Fancy Chairs of most fashionable patterns. Windsor and Common Chairs—together with Rocking and children's Chairs, etc. and will warrant them to do good service.

In his *History of Newark*, Joseph Atkinson wrote:

Chairmaking was quite extensively carried on here, a leading manufacturer for many years being David Alling, who was highly esteemed as one of the most active and energetic business men of the town. He established a high reputation for style and workmanship, and not only supplied a large home trade but an extensive Southern demand, especially between the years 1825 and 1836.*

* Joseph Atkinson, *History of Newark, New Jersey* (Newark, 1878), 151.

An interesting sidelight on David Alling was his cordiality toward Frenchmen visiting this country after the Revolution. Both the Vicomte de Châteaubriand and the Duc de Talleyrand-Périgord stayed at the Alling house. It is said that the outline for *Le Génie du christianisme*, which Chateaubriand completed in a London garret, was written in David Alling's home. Talleyrand, posing as a teacher of French and an amateur chairmaker, remained with Alling for some time during 1794 and 1795. It was here that Talleyrand is thought to have written his essay, *Une Mémoire sur les Relations Commerciales des États-Unis vers 1797*.

It would seem that David Alling knew how to make other types of furniture besides chairs, although his advertisements give no hint of this, for Elias E. Boudinot of Park Place commissioned him to make the "beautiful sofa and most elegant sideboard of an entirely new pattern" that graced the suite of rooms set aside in the Boudinot mansion for the Marquis de Lafayette when he visited Newark in 1824.

FANCY CHAIRS

The "fancy" chair advertised during the nineteenth century owes its origin to Thomas Sheraton. Modifying Sheraton's idea to suit the American public, our chairmakers developed his design into a trade by itself. Shops given over to the fancy chair appeared in cities and country towns, the products being sold locally or peddled by wagon through the countryside. Quantities of decorated chairs were sent to our southern states and even as far away as the West Indies. Although the "Fancy Sheraton" was introduced in New York City as early as 1797 it is commonly known today as the Hitchcock chair. Lambert Hitchcock, a chairmaker of Connecticut, was born in 1795 and during the 1820's established a chair factory at Barkhamsted, later re-named Hitchcockville, where chairs were produced in quantity from 1829 to 1843.

The fancy chair, despite its name, was of plain design

with a seat of rush or cane. The front legs and the rung between were nicely turned, but it was the painted decoration which made the chair. First the entire chair was painted black, usually with reddish lines to imitate graining, then striping was done in parcel gilt, and designs were applied by means of stencils of paper, tin, or other metal, cut out by the chairmaker as part of his trade. Those parts of the chair to be decorated were given a coat of varnish which was allowed to become partly dry. Next, the stencil was pressed against the tacky varnish and colored powder was applied with pounces made of buckskin or velvet. The stencil was then carefully pulled off to be used again if possible, for otherwise a new stencil had to be cut. The design was completed with paint and a fine brush for such delicate details as tendrils. When thoroughly dry, the decorated area was given a final coat of varnish.

Stencil designs include flowers, fruits, a cornucopia or a fruit basket, leaves, and sprays. Undoubtedly some of the designs were created by the chairmaker, while others suggest the embroidery or lace-making patterns that appeared in *Godey's Lady's Book* and other periodicals of the day. Carefully preserved are paper stencils used by Zebulon C. Byard or his son, Charles, of Allentown; by Laban H. Chamberlain in his New Brunswick shop; by John A. Clayton and his son James H. Clayton, in their shop at Allentown. A side chair made some time between 1820 and 1835 and attributed to David Alling is in the Newark Museum's collection. The wide slat is shaped and stenciled to represent two cornucopias—horns of plenty—filled with country produce. Between these is a cluster of leaves on which is superimposed a circular medallion containing a footed bowl filled with fruit. Lines and flowers painted in gilt on the back posts suggest the delicate inlay of the Hepplewhite-Sheraton period. This is one of a pair of chairs that belonged to David's first cousin, John Alling III, who was one of the directors of the State Bank of Newark.

As early as January, 1804, Samuel B. Brown advertised in *The Sentinel of Freedom*, published in Newark:



"FANCY" SIDE CHAIR, 1825-1850

Courtesy of The Newark Museum

CHAIRS

Made in the neatest and best manner, and in the most fashionable stile [*sic*], painted and ornamented to the taste of the purchaser, may be had at any time on the shortest notice of the Subscriber, at the South-end of town.

William D. Hann was a chairmaker, paper hanger, and painter with a shop in Sergeantsville. For his "Fancy" chairs Hann used both stencils and free-hand striping. The rush for his chair seats was harvested in the South River area, though some chair seats were of rattan purchased from a New York dealer. Of all the makers of decorated or "Fancy" chairs, Hann alone stenciled his name on his products:

Wm. Hann
Maker

Wm. D. Hann
Maker
Flemington, N. J.

The fact that the name Flemington is given shows at what late date Hann was making chairs, for he did not move from Sergeantsville to Flemington until shortly after 1880.

The brothers Isaac and Benjamin Horne made chairs on their farms in Hunterdon County, near the Harmony Schoolhouse in the Croton area. Here Isaac Horne was making chairs as late as 1880, and from then until his death in 1891 he decorated chairs made by his son, Jeremiah. Henry Hortman was another chairmaker of Hunterdon County who continued working until his death in 1892.

According to William H. MacDonald, small chair shops were fairly numerous in Central Jersey until mass production began forcing the little man out of business. Instead of constructing chairs he now became a repairer.

BUSINESS EXPANDS

Meanwhile, as Henry Fearon stated in 1817, chair-making in Newark was an extensive business. The number of furniture makers doing business there during the 1830's and 1840's seems astonishingly large for so young

a city. On January 14, 1834, D. B. Brown & Co. announced in *The Sentinel of Freedom* that they had removed their chair store from Market Street to the south end of Broad where they were enlarging their factory and sales rooms. Two years later they announced in the same newspaper that they had bought exclusive right to make, vend and use "B. F. Hays' Easy Chair" within the County of Essex. A model of the chair was on view—"this is the first introduction of the chair into this state." Eli Holloway, (Nathan) Muzzy and (Charles) Merchant were located on Broad Street, advertising as wholesale and retail manufacturers of chairs, sofas, and picture frames. Holloway, "near the Episcopal Church," also had "Ready made Coffins always on hand." William B. Douglass, of 65 Market Street, not only made chairs, sofas, and Venetian blinds, but also furnished "at short notice, and on reasonable terms," coffins, plates, caps, shrouds, hearses, etc. During the 1850's and 1860's, advertisements in the *Newark City Directories* included sketches of the current fashions in "common and fancy chairs," sofas, Venetian blinds, pianos, and melodeons. In 1851 Cornelius Hughes, of 108 Broad Street, announced that he had:

the Exclusive Right to Manufacture and sell in Essex County O'Neil's valuable Patent Lounge. This lounge is simple, durable and Cheap, and may easily be so elevated and depressed as to be thrown in any desirable shape to suit the comfort of the incumbent. It is easily adapted to relieve the Sick in every stage of disease or fracture, and is very convenient for a casual rest. It is something *New and Good*, and the Public are invited to call and see it.

These last advertisements suggest the changes being rung in the mid-nineteenth century, when furniture making as a hand craft was forced to capitulate to the mechanization of the industrial era. There were few men left with John Jelliff's courage and stubbornness to oppose this new era, a period of expansion this book does not attempt to discuss, since our emphasis has been placed on the designer-craftsman of New Jersey.

BIBLIOGRAPHICAL NOTE

There are many books on the decorative arts in the United States, but few that mention specifically the arts and crafts of New Jersey. One has to resort to old newspapers, archives, and census records for some of the information regarding early craftsmen of our State. For these records the State Library, and those of Rutgers University or The New Jersey Historical Society are invaluable. Books on the decorative arts fall into two classes: those dealing with the historical background of a craft and the men who developed it and those which are concerned chiefly with the techniques of construction and with the development of form and design.

GLASS

For a clear and concise introduction to the process of glassmaking see J. C. Harrington, "Glassmaking at Jamestown" (Richmond, Va., 1952). His account applies equally well to the methods first used in South Jersey. This booklet, excellently illustrated with line drawings, was prepared as part of the Jamestown glassmaking study conducted by the National Park Service of the U.S. Department of the Interior and Glass Crafts of America. For the collector, beginning a study of glass, see L. W. Watkins, *American Glass and Glassmaking* (New York, 1950), or R. M. Knittle, *Early American Glass* (New York, 1929). George S. and Helen McKearin were students and collectors of glass long before they compiled their two

comprehensive volumes of research, *American Glass* (New York, 1941) and *Two Hundred Years of American Blown Glass* (Garden City, N. Y., 1950). Considerable information regarding New Jersey glasshouses is given by them.

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CERAMICS

At the beginning of this century Edwin Atlee Barber produced a much-needed history of the pottery industry, *Pottery and Porcelain of the United States* (3rd ed.; New York, 1909). The chapter headings and index make it easy to find information relating to New Jersey. Additional information is provided in the catalogue issued by the New Jersey State Museum, *Early Arts of New Jersey, The Potter's Art c. 1680 - c. 1900* (Trenton, 1956). Two illustrated handbooks describing exhibitions of ceramics have been issued by the Newark Museum, *The Pottery and Porcelain of New Jersey 1688-1900* (Newark, 1947), and by the Brooklyn Museum, *Notes on American Ceramics* (Brooklyn, 1944). Valuable source material is also supplied by A. W. Clement, *Our Pioneer Potters* (New York, 1947). For the making of porcelain in New Jersey see G. S. Holmes, *Lenox China: The Story of Walter Scott Lenox* (Philadelphia, 1924). In summary one should turn to John T. Cunningham, *Made in New Jersey: The Industrial Story of a State* (New Brunswick, 1954). His chapters on Ceramics, Glass, Textiles, and

Jewelry provide an important supplement to the earlier picture as presented in other books discussed.

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CLOCKMAKERS

Craftsmen who made clocks and watches as well as silver are included in C. M. Williams' book, *Silversmiths of New Jersey*. A list of clockmakers is given by Brooks

Palmer, *The Book of American Clocks* (New York, 1950). This book supplies ready reference for types of clocks and watches. Excellent information on individual clockmakers and silversmiths is given by George DeCou, *Burlington: a Provincial Capital* (Philadelphia, 1945), *Moorestown and Her Neighbors* (Philadelphia, 1929). For an article on "Trenton Clockmakers" by H. J. Podmore, see *Antiques*, XXIII, No. 5.

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COMMON AND FANCY CHAIRS

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