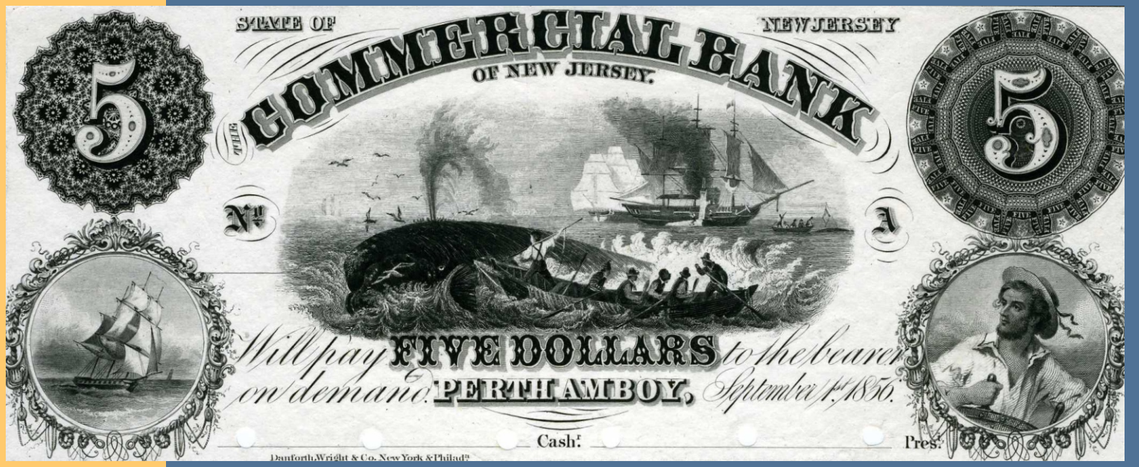
Thirst for Oil

Coastal New Jersey supplied whale oil that illuminated cities around the world

Producing a smokeless flame and a clear, bright light, whale oil was considered to be one of best illuminants of the seventeenth, eighteenth, and early nineteenth centuries. To meet demand, early whaling enclaves prospered in Cape May and Ocean counties. When whales became scarce on the coast, Newark and Perth Amboy sent ships to the far reaches of the globe in search of more oil. In 1838, the whaling ship *John Wells* returned to Newark after 421 days at sea. The bounty – two thousand barrels of whale oil and eighteen thousand pounds of whale bone. The oil brought light to homes while the bone was used in umbrellas and women's corsets.

It took big tools to capture and process the biggest animals on the planet. Invented by Lewis Temple, an African-American blacksmith, the Temple-toggle harpoon provided an effective weapon that would not dislodge from the whale's body. A blubber hook was needed to lift massive pieces of whale blubber up to the decks of whaling ships. Whalers also needed big cast iron pots in order to render whale blubber into oil. This well-worn example was used in Surf City.



Founded in 1822, the Commercial Bank of New Jersey was incorporated as a banking institution and whaling company. *National Numismatic Collection, Smithsonian Institution*

Attacking a right whale, c. 1856, Currier & Ives Lithographers. *Library of Congress*

Blubber pot, c. 1850, iron, Museum Purchase

Blubber hook, c. 1850, iron, Gift of the Friends of the New Jersey State Museum. CH1981.101.6

Temple-toggle harpoon, c. 1860, wood, iron, Gift of the Friends of the New Jersey State Museum. CH1981.101.11

A Soaring Symbol

The agricultural heritage of the Garden State energized the Grange Movement

From its perch atop the Ewing Grange building in Trenton Junction, this gilded copper weathervane served as a majestic symbol of the Patrons of Husbandry. Also known as the Grange, the organization was founded in 1867 by seven charter members – including New Jersey native John Trimble. The Grange espoused the importance of agriculture and support for American farmers. As a fraternal organization, Grange halls became important social centers while a political arm of the movement advocated for women's suffrage and other issues. New Jersey had more than one hundred Grange halls.

Evolved from devices on ancient Greek buildings that were used to predict wind direction and weather patterns, decorative weathervanes reached their height of popularity in the Victorian era. By the early twentieth century, artist Pablo Picasso recognized them as a noteworthy American art form. The maker of this eagle weathervane gilded the copper body with gold leaf. The ring in the eagle's beak symbolizes fidelity, one of the four tenets of the Grange movement.

Poster celebrating the Grange motto of "faith, hope, charity, fidelity," Strobridge & Company Lithographers, c. 1873.
Library of Congress

Weathervane, c. 1880, gilded copper,
Museum Purchase. CH1973.66

Colonial Craftsmen

Dutch and English immigrants brought distinctive furniture forms to New Jersey

Teaneck, Dreahook, Bradevelt, Tenafly, Paulins Kill... What do these unique place names have in common? They all owe their origin to the Dutch, the first European residents of New Jersey. From their initial permanent settlement at Bergen in the 1600s, Dutch immigrants migrated up the Hackensack, Passaic, and Raritan River valleys. With them came a unique furniture form known as the kast. Designed to hold linens, the kast echoes the shape of a double doorway flanked by two columns supporting a massive cornice. Due to their imposing size, kasten often stayed in the same family home for generations. Kasten were also a symbol of Dutch ancestral pride.

Born to an English father and a Dutch mother, Matthew Egerton, Jr. of New Brunswick made a number of kasten throughout his prolific career as a New Jersey cabinetmaker. He also built furniture forms that suited the tastes of English residents living throughout the state. Designed for the same purpose as the kast, this linen press bearing Matthew Egerton's typical label exhibits an English influence in contrast to its Dutch-styled cousin.

Detail of Nicolaes Visscher's map of New Netherlands showing New Jersey, c. 1685. *Library of Congress*

Kast, c. 1775, attributed to James Garretson, sweet gum and walnut, Gift of the Friends of the New Jersey State Museum. CH1976.95 (left)
Linen press, c. 1790, Matthew Egerton, Jr., pine and poplar, Museum Purchase. CH1974.17 (right)

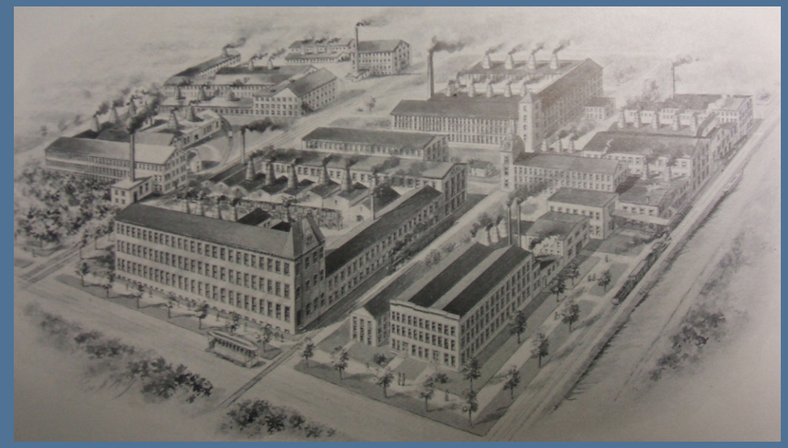
Portrayed in Porcelain

Washington's crossing of the Delaware turned the tide of the Revolutionary War

December 25, 1776... A bitter wind swept across a river filled with winter ice floes. But frigid temperatures and an impending storm were not enough to convince George Washington to cancel his daring plan to surprise the Hessian troops in New Jersey. Things had gone poorly in 1776 and he desperately needed a victory. The military password of the day was resolute – "Victory... or Death." For Continental soldiers, the crossing of the Delaware facilitated their decisive victory at the Battle of Trenton. It also created an American icon.

In 1904, the Trenton Potteries Company chose Washington's crossing as the subject for the "Trenton Vase," a monumental porcelain urn displayed at the Louisiana Purchase Exposition in Saint Louis. Lucien Boullemier, the urn's artist, used Emanuel Leutze's famous painting of the crossing as his inspiration. A composite work of five skilled craftsmen, the urn required seven kiln firings in order to bring out the brilliant colors. It was one of four grandiose urns on display at the Exposition.

Leutze, Emanuel, *Washington Crossing the Delaware*, 1851, oil on canvas. *Metropolitan Museum of Art*



Bird's eye view of Trenton Potteries Company, c. 1910. *Industrial Trenton and Vicinity (1900), Special Collections and University Archives, Rutgers University*

The Trenton Vase, 1904, Trenton Potteries Company, hand-painted porcelain, Gift of the Trenton Potteries Company. CH359a-d

The Garden State

New Jersey was the breadbasket of the fledgling United States

Before the towering buildings, buzzing highways, and churning factories, New Jersey was a rural land of fertile soil and family farms. Benjamin Franklin called New Jersey "a barrel tapped at both ends," perhaps because of the cornucopia of locally-grown grains, fruits, and vegetables that spilled from the bountiful Inner Coastal Plain into neighboring New York and Philadelphia. In 1803, two New Jerseyans patented the first American reaper for harvesting crops. By the mid-nineteenth century, farms covered more than two thirds of the state's total acreage of land.

Recovered from a New Jersey farm, this fanning mill is a fitting symbol of the state's agricultural past. Also known as winnowing machines, fanning mills used a system of fans and screens to generate enough air to remove the chaff from grains of wheat – a necessary step after reaping and threshing the crop. Farmers also used winnowing machines to clean seeds prior to planting. The sifting mechanism separated the heaviest, more-robust seeds from smaller, cracked, and damaged ones, hopefully ensuring a fruitful harvest the next year.

New Jersey farms of the Minisink Valley, Sussex County, drawings by I. Hoffman, 1794. *Library of Congress*

Fanning mill, c. 1860, H.W. Putney Company, pine, oak, iron, steel, Gift of Mr. Samuel A. Andrew. CH1977.47.1

The Mark of the Eagle

Harriet Fisher operated one of the first American anvil manufacturers

The newspapers called her "Iron Woman." After the unexpected passing of her husband in 1902, Harriet Fisher promised that she would take over his family's anvil business. But first she wanted to learn all of its intricacies. For one full year, Fisher worked alongside the men of Fisher & Norris Eagle Anvil Works, learning how to pour molten iron into molds made of wet sand. Having bonded with her workforce, she went on to successfully manage the company for more than twenty-five years.

Weighing 1,400 pounds, this monstrous Fisher & Norris anvil is one of the world's largest. The company created it in 1876 for a display of its products at the Centennial International Exposition in Philadelphia. Originally founded in Maine by Mark Fisher, the company moved to Trenton in 1849 because of its proximity to generous supplies of sand needed in the casting process. Known for their eagle markings and durable steel-faced construction, Fisher & Norris anvils were essential tools in farrier, blacksmith, and machine shops throughout the world.

Fisher & Norris 1,400-pound anvil on display at the Centennial International Exposition, Philadelphia, 1876. *Print and Picture Collection, Philadelphia Free Library*

Harriet Fisher testing one of her anvils, c. 1913. *The World's Work: A History of Our Time (1913)*

Anvil, c. 1876, Fisher & Norris Eagle Anvil Works, cast iron, Gift of Mrs. Silvano A. Andrew. CH1976.111

A President in New Jersey

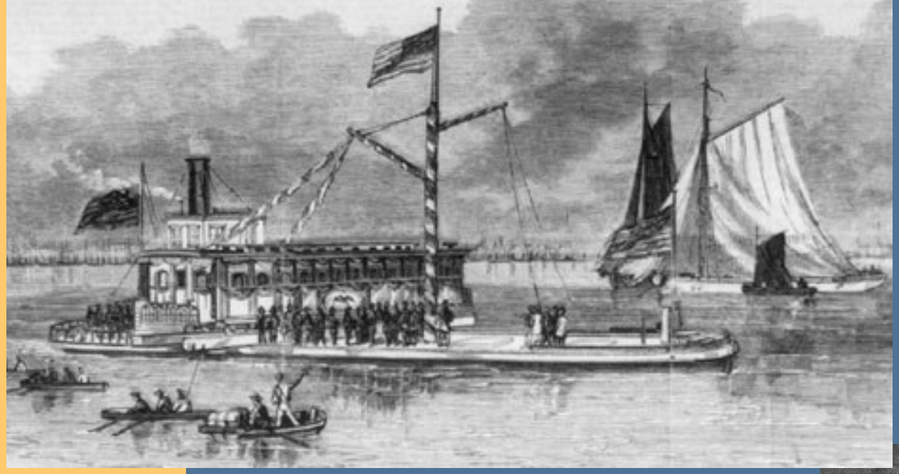
In 1861, President Abraham Lincoln's inaugural train visited New Jersey en route to Washington

"With my own ability, I cannot succeed without the sustenance of Divine Providence, and of this great free, happy, intelligent people. Without these I cannot hope to succeed; with them, I cannot fail."

– Lincoln in Newark, February 21, 1861

Literally and figuratively, he was our biggest president. During the election of 1860, Lincoln carried every northern state except New Jersey which split its electoral vote. Although a conservative mentality and Democratic Party leanings made Lincoln unpopular in parts of the state, the newly-elected president earned fifty-eight thousand New Jersey votes. He therefore made a point to visit the Garden State. In a series of speeches, New Jerseyans experienced the masterful oratory of the man who changed history.

In the late 1800s, an itinerant woodworker carved this statue of Lincoln as payment for his stay with a family in Bordentown. A cloaked president with Emancipation Proclamation scroll in hand is reminiscent of Vinnie Ream's 1871 statue of Lincoln in the Capitol Rotunda. The statue stands an imposing six feet, four inches tall – the same height as Lincoln the man.



Retracing the path of the inaugural route four years earlier, Lincoln's funeral car crosses the Hudson River from New Jersey into New York on the way to Springfield, Illinois, 1865. *Library of Congress*

Cararra marble statue of Abraham Lincoln by Vinnie Ream, 1871. *Library of Congress*

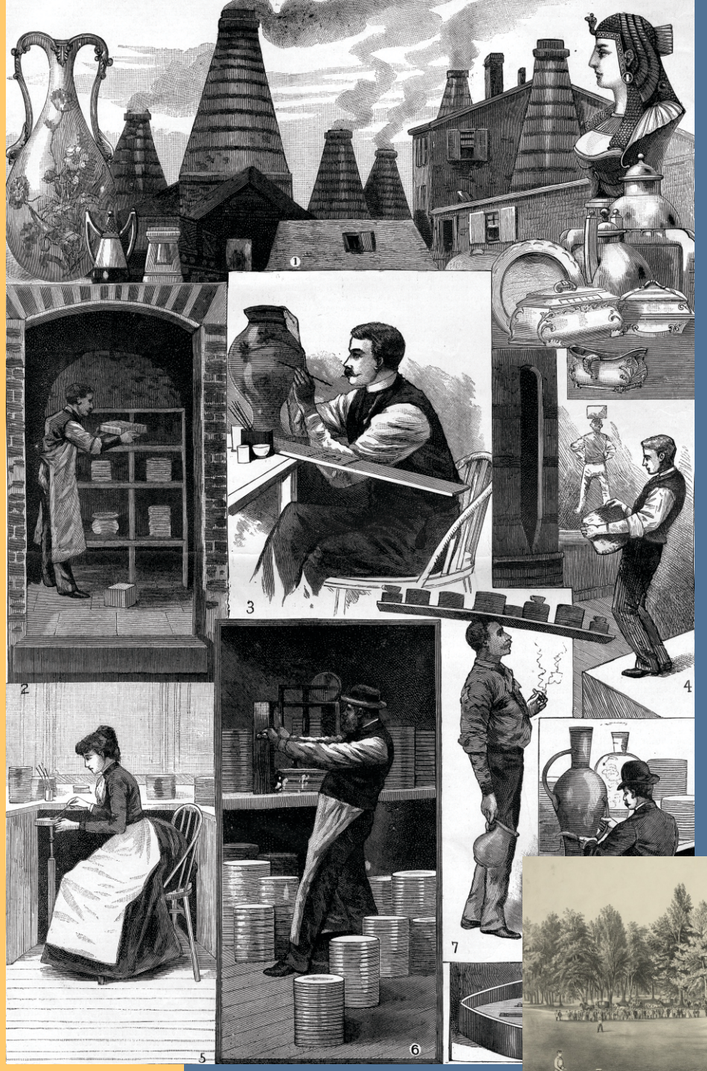
Statue of Abraham Lincoln, c. 1880, unknown American carver, painted basswood and American tulip, Gift of the Estate of Olivia E. Kuser. FA1973.10

New Jersey on Display

"America's Game" inspired Isaac Broome to create a New Jersey monument to ceramic art

The word "porcelain" conjures up images of delicate dishware and tiny tea sets. But New Jersey ceramic artist Isaac Broome liked to make big things out of porcelain. In 1873, the Trenton pottery firm Ott & Brewer hired Broome to create display pieces for the 1876 Centennial International Exposition in Philadelphia. Reproduced several times using his original mold, Broome's multicolored bust of Cleopatra garnered much attention and even appeared in magazine accounts about Trenton potteries. Also exhibited at the Centennial, Broome's monumental baseball vase captured the essence and spirit of a great American pastime still in its infancy. The vase is made of parian, an unglazed porcelain named for the marble that it resembles. It is considered to be a masterpiece of American ceramic art.

When he crafted the baseball vase, Broome probably knew little about the sport's strong historical connection to the state of New Jersey. On June 19, 1846, the first officially-recorded game of baseball as we know it today took place at the Elysian Fields in Hoboken. New Jersey is where modern baseball was born.



Frank Leslie's *Illustrite Zeitung* showing porcelain manufacturing in New Jersey, c. 1880, *Gift of the Friends of the New Jersey State Museum*

The American National Game of Baseball, Grand Match for the Championship at the Elysian Fields, Currier & Ives Lithographers, c. 1866. *Library of Congress*

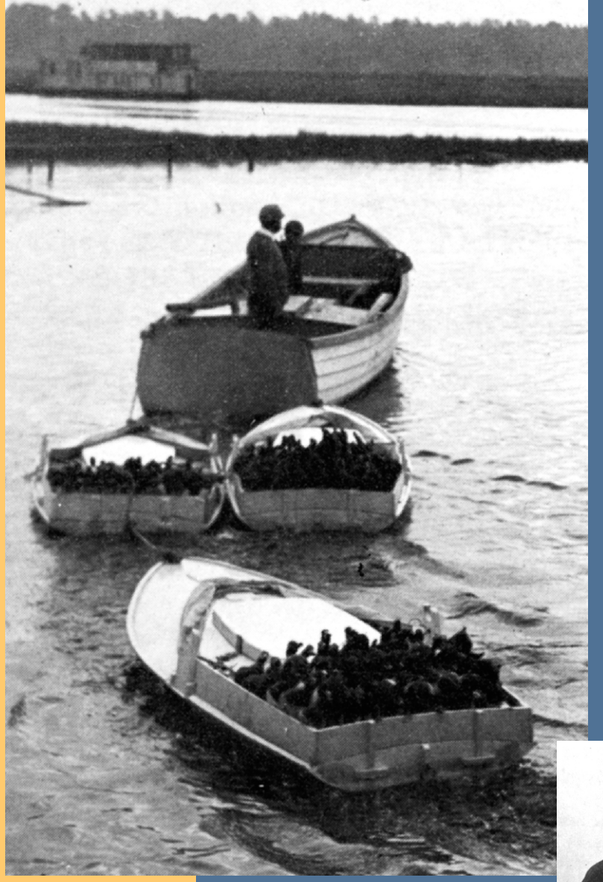
The Baseball Vase, 1876, Isaac Broome, Ott & Brewer, parian porcelain, The Brewer Collection. CH354.22

The Barnegat Sneakbox

New Jersey duck hunters perfected a hunting boat that defined regional identity

J. Howard Perrine considered the plans that he used to build hunting boats to be his most valuable possessions. Learning the trade from his father, Perrine developed a reputation for his sneakbox – a hunting craft designed for South Jersey coastal waterways. Cedar planks assembled with tongue-and-groove joints made the boat watertight and resistant to the brackish coastal inlets. The spoon-shaped bottom drew little water, allowing the sneakbox to float in marshes that were only inches deep. The dimensions of a typical sneakbox – large enough for a man with his gear but small enough to portage – were ideal for mobility. Its small seating cavity also allowed a hunter to stay dry even in the worst conditions.

Possibly derived from a pontoon hunting vessel used by the Lenape Indians, the first true sneakbox was developed in the 1830s. Samuel Perrine, the father and mentor of J. Howard, was the most prolific builder of the twentieth century, producing well over three thousand sneakboxes in his lifetime. His son carried on the family tradition.



Detachable boards on the stern of the sneakbox created a convenient receptacle for decoys. *Collection of the Ocean County Historical Society*

Covered with dead marsh grasses, sneakboxes became movable duck blinds that gave hunters the element of surprise – hence their name. *Collection of the Ocean County Historical Society*

Sneakbox, c. 1936, J. Howard Perrine, painted cedar, Gift of Mrs. William W. Whitson. CH1970.156

River of Leisure

The Delaware River offered a retreat to the people of South Jersey and Philadelphia

A 1916 article in *Forest and Stream* described the tricks used by American paddlers to rid their canoes of water. The article noted that one individual stood precariously on the stern of his canoe and then threw himself into the water. By pushing down with his feet and pulling up with his hands, the man flipped his canoe into the air, rolling it two times over, and ultimately landing it keel down in the river. The master paddler was Edward K. Merrill of the Red Dragon Canoe Club. Also a fierce competitor in Mid-Atlantic canoe competitions, Merrill built this cedar racing canoe in 1900.

At the turn of the twentieth century, the Delaware River offered an escape for Philadelphians hoping to trade city life for outdoor activity. Founded in 1889, the Red Dragon Canoe Club began as a merger of paddling associations located in Philadelphia and Camden. At a canoe camp in Edgewater Park, New Jersey, the Red Dragon afforded its members a place for leisure in the waters of the Delaware. The club is still active today.

Canoeists on the Delaware River, 1909.
Collection of the Red Dragon Canoe Club

The burgee for the Red Dragon Canoe Club featured a Welsh dragon and a Pennsylvania keystone, symbols of the ethnic and regional background of some early members.
Collection of the Red Dragon Canoe Club

Racing canoe, c. 1900, Edward K. Merrill, cedar, Museum Purchase. CH1973.27

Racing canoe paddles, c. 1900, cedar, Museum Purchase. CH1980.59a-b

A Bergen County Weaver

The nineteenth-century weaving trade highlighted New Jersey's role as a textile center

Nathanial Young was constantly on the move. From house to house he went, sharing with the women of northern New Jersey homes a well-worn book containing illustrations of birds, roosters, garlands, and other designs. All of these motifs, Young promised, could be transformed into a beautiful woven bedcover for the affordable price of ten dollars. He had many takers.

Nathanial Young built a career out of one the most time-consuming responsibilities held by New Jersey women. By hiring a professional weaver, the owner of this coverlet succeeded in freeing up part of her workday for other activities. Young made the coverlet with a Jacquard loom. Named for its French inventor, the Jacquard loom enabled weavers to create complex coverlets from patterns that were coded into punched cards and "read" by the loom. Before Jacquard, woven coverlets were decorated with simple geometric shapes. After Jacquard, coverlets became complicated creations incorporating decorative patterns, animal motifs, and even the names of the weaver and client.

Preparing pattern cards for a Jacquard loom, c. 1820. *Modern European Civilization: A Textbook for Secondary Schools (1921)*

Home weaving, c. 1800. *The Story of Textiles (1912)*

Jacquard coverlet, 1834, Nathanial Young, wool, linen, indigo dye, Museum Purchase. CH1975.54

A Gift for the Teacher

New Brunswick's Hanna Hoyt pioneered education for the young women of New Jersey

"We have formed for thee a bouquet
A keepsake near thy heart to lay
Because 'tis there we know full well
That charity and kindness dwell."

The poetic words inscribed in the center square of this quilt show the high regard that students from the New Brunswick Female Institute had for their teacher, Hannah Hoyt. Hoyt founded the Institute in the 1840s in order to teach academic disciplines including arithmetic, geography, Latin, and philosophy to young women ranging in age from twelve to eighteen. Soon, her school became widely known throughout the Northeast simply as "Hannah Hoyt's Seminary." In 1845, the graduating class made this friendship quilt as a parting gift for their beloved teacher.

Popular in the mid-1800s, friendship quilts were made by groups of women as gifts for loved ones. Each woman would personalize the gift by adding an inked inscription to one of the quilt squares. One of Hoyt's most-cherished possessions, the quilt appeared in an estate inventory at the time of her death in 1871.

Hannah Hoyt, c. 1847. *Special Collections and University Archives, Rutgers University*

Hannah Hoyt's Seminary, corner of George and Paterson Streets, New Brunswick, one of several notable schools for young women located in New Brunswick, c. 1847. *Special Collections and University Archives, Rutgers University*

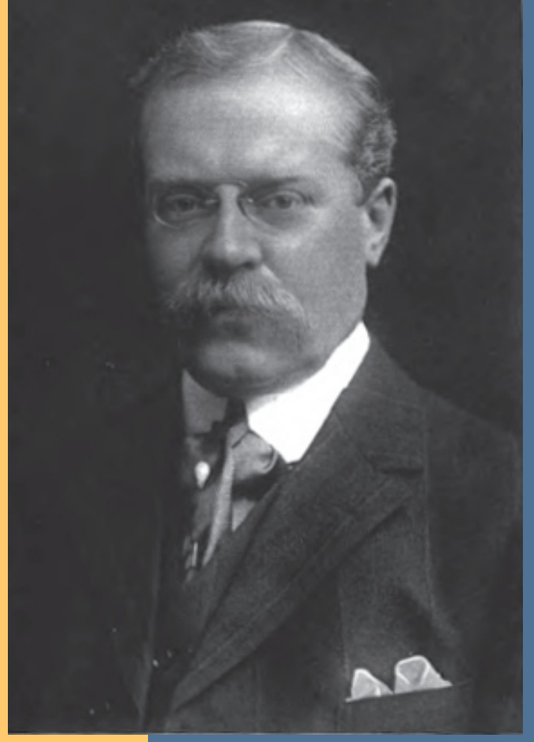
Friendship quilt, 1845, cotton, Gift of the Friends of the New Jersey State Museum. CH1982.53

A Train Vane

One New Jersey contribution to American transportation is remembered in copper

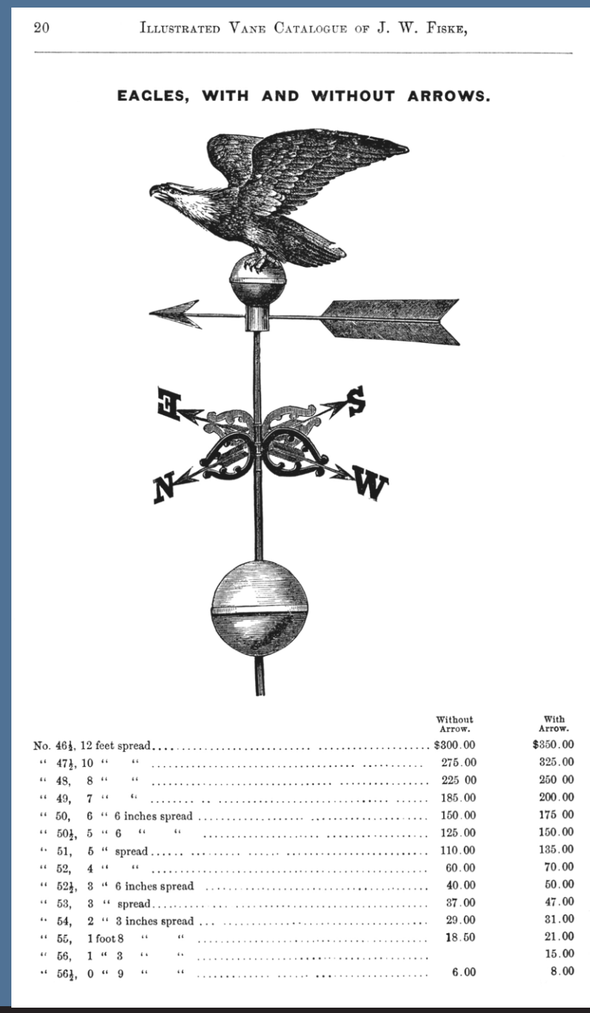
William Thorne loved weathervanes. Appealing to his engineering sensibilities, a unique weathervane perched on Thorne's 1912 Morristown mansion was connected by a system of rods to a statue of Atlas in the home's great hall. When the weathervane turned, so did the statue, allowing one to know the wind direction even when inside. A second weathervane, seen here, capped the carriage house on Thorne's estate. Thorne had this piece made as a tribute to the company that made him a millionaire – the Union Pacific Railroad. Eastern investors like Thorne played a key role in the expansion of railroad networks across the western United States.

An unknown artisan made this weathervane by hammering sheets of copper into a wooden mold, then soldering the two sheets together to form the body. Exposure to the elements resulted in the beautiful turquoise patina, known as *verdigris*. The intricate details, including an engineer figure, a cowcatcher, and a long swath of engine smoke – which gives the aura of movement – mark the vane as a fine piece of metalwork.



William V.S. Thorne, c. 1910.
The Historical Register – A Record of People, Places, and Events in American History (1921)

Price guide for weathervanes offered by J.W. Fiske, New York, "the oldest and most extensive manufacturer of vanes in the United States," 1875



20 ILLUSTRATED VANE CATALOGUE OF J. W. FISKE,

EAGLES, WITH AND WITHOUT ARROWS.

		Without Arrow.	With Arrow.
No. 46½,	12 feet spread	$300.00	$350.00
" 47½,	10 " "	275.00	325.00
" 48,	8 " "	225.00	250.00
" 49,	7 " "	185.00	200.00
" 50,	6 " 6 inches spread	150.00	175.00
" 50½,	5 " 6 " "	125.00	150.00
" 51,	5 " spread	110.00	135.00
" 52,	4 " "	60.00	70.00
" 52½,	3 " 6 inches spread	40.00	50.00
" 53,	3 " spread	37.00	47.00
" 54,	2 " 3 inches spread	29.00	31.00
" 55,	1 foot 8 " "	18.50	21.00
" 56,	1 " 3 " "		15.00
" 56½,	0 " 9 " "	6.00	8.00

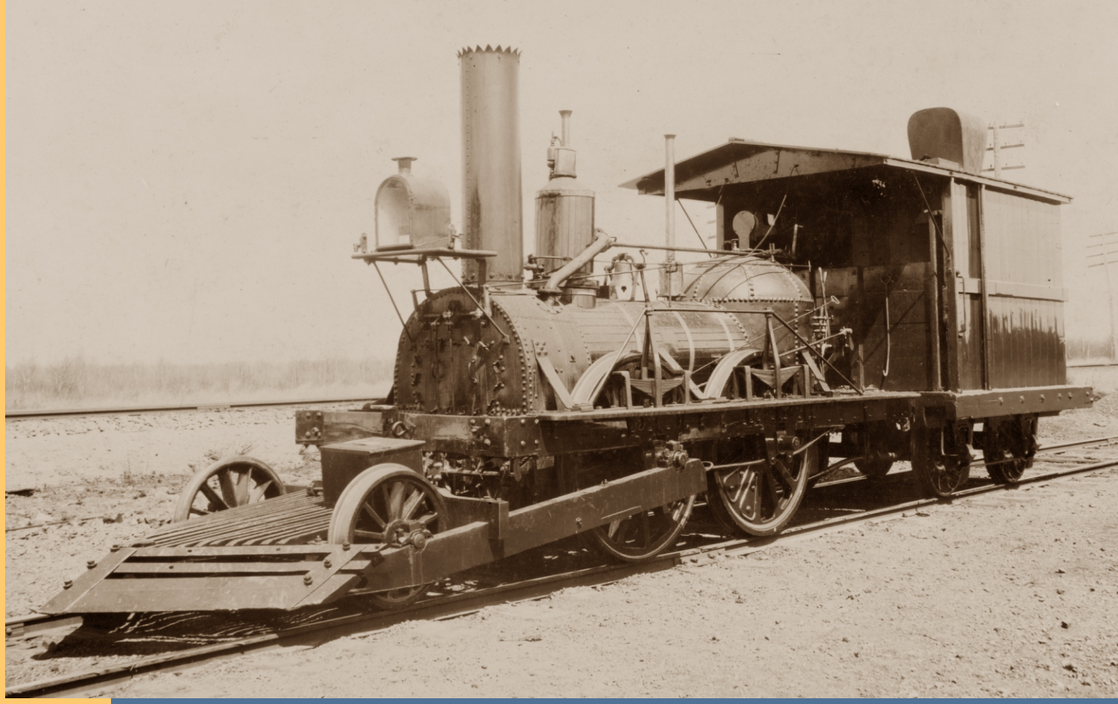
Locomotive weathervane, c. 1912, copper, Museum Purchase. CH1988.37

The Camden & Amboy

Milestones in railroad innovation happened here in New Jersey

All great innovators have their moment of inspiration. Hoboken native Robert Stevens' epiphany came in 1830 when he casually whittled a piece of wood into a flat-footed, flanged shape roughly resembling the letter "T." The practical design allowed for improved wheel traction and easier attachment to ties. It also became the basis for railroads worldwide. Stevens used his revolutionary "T rail" design on the New Jersey railroad that he operated – the Camden & Amboy (C&A). As the first railroad to connect two American cities, the C&A shuttled people between New York and Philadelphia in nine hours. By overland stagecoach, the journey had taken three days.

This grand exhibit case contains cross sections of rails from New Jersey railroad lines, most of which utilize the Stevens design. Samuel Roberts of Bordentown spent thirty years collecting the samples. For many years, the collection was exhibited at the Stevens Institute of Technology, a Hoboken technical school named for the family that forever changed transportation.



Purchased in England by Robert Stevens, the *John Bull* made its inaugural run on the C&A railroad line on November 12, 1831. It was the country's first locomotive for passenger traffic.
Library of Congress

In 1825, Robert's father, John Stevens, built the first American steam locomotive which he tested on a circular track in Hoboken.
Library of Congress

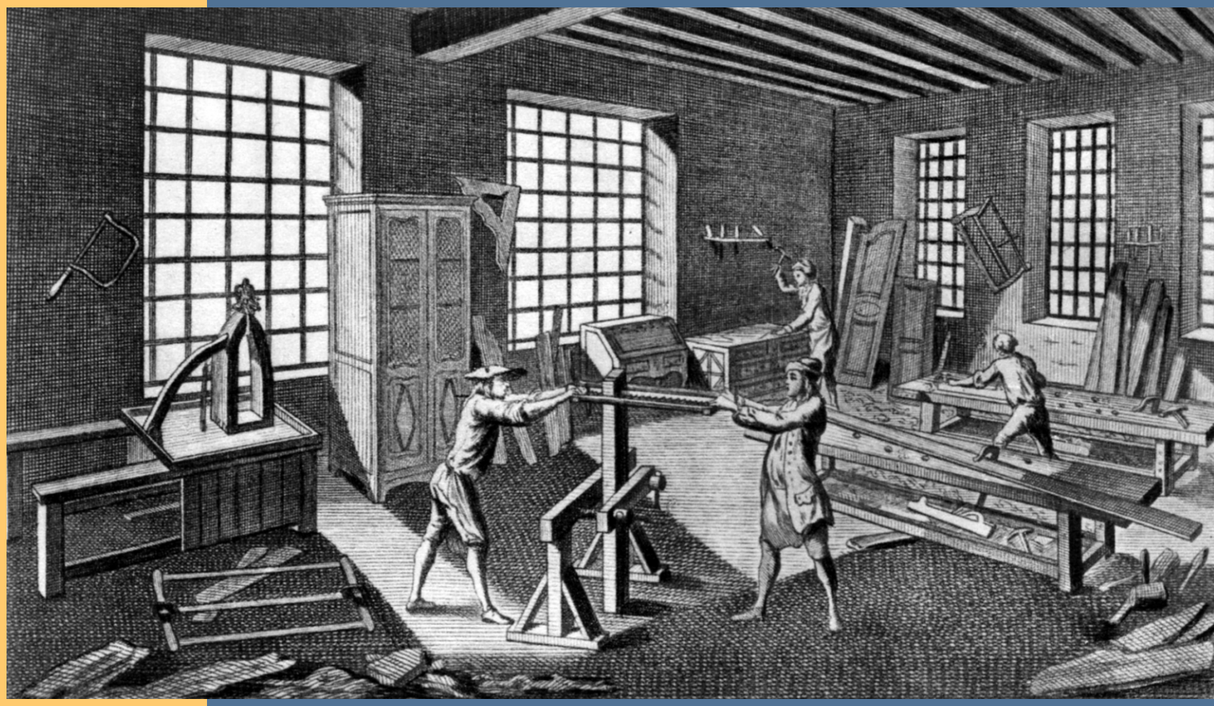
Rail cross section exhibit case, c. 1907, iron and steel, glass, cherry wood, Gift of Samuel Roberts. CH540

Wonders in Wood

Cabinetmakers contributed to the artistic and cultural life of early New Jersey

Their canvases were planks of cherry, walnut, poplar and pine; their brushes tools with odd names like jack plane, bow saw, twist gimlet, and old woman's tooth. As evidenced by these two statuesque examples of woodworking, New Jersey cabinetmakers distinguished themselves as artists in every sense of the word. Introduced to the colonies by the English or Dutch, the chest-on-chest proved a stately and handsome, but somewhat impractical, piece of bedroom furniture. Its immense size meant that the top drawers often went unused.

Mahlon Thomas and Richardson Gray had to endure a long and arduous training process to learn the skills needed to become cabinetmakers. After seven-year-long apprenticeships with established artisans, they underwent trial periods as journeyman carpenters. It typically took as many as ten years to finally open up a business of one's own. However, many New Jersey cabinetmakers only built furniture on the side, augmenting their income as farmers, home builders, and even coffin makers.



Cabinetmakers at work in woodshop, c. 1760. *Recueil de Planches, sur les Sciences, les Arts Libéraux, et les Arts Méchaniques avec leur Explication (1765)*

Chest-on-chest, c. 1800, Mahlon Thomas, Mount Holly, cherry, cedar, sweet gum, brass, Gift of the Friends of the New Jersey State Museum. CH1982.32 (right)

Chest-on-chest, c. 1800, Richardson Gray, Elizabethtown, cherry, pine, brass, Gift of the Friends of the New Jersey State Museum. CH1983.42. (left)

Black Dragon

Service in three wars made the *USS New Jersey* the most-decorated battleship in the Navy

December 7, 1942... On a cold winter day at the Philadelphia Naval Shipyards, the wife of New Jersey Governor Charles Edison ceremoniously broke a champagne bottle to launch the latest addition to the United States Navy. As it splashed into the Delaware River, spectators marveled at the 36,000-ton behemoth designed as a heavily-armed support ship for American aircraft carriers. It sported nine monstrous 16-inch guns capable of hitting targets at a distance of twenty-four miles. The decision to launch the *USS New Jersey* on the one-year anniversary of Pearl Harbor was a fitting one. Within months, the ship and its two thousand man crew would battle the Japanese for control of the Pacific.

This 48-star national flag flew atop the *USS New Jersey* as it guarded American aircraft carriers during a decisive February 25, 1945 bombardment of Tokyo. At the end of the war, the flag was presented to the state of New Jersey to commemorate the ship's important role. Coupled with awards for service in Korea and Vietnam, the New Jersey earned the noble distinction as the most-decorated U.S. battleship in history.

The dark gray paint and fire-belching 16-inch guns of the *USS New Jersey* earned her the wartime nickname "Black Dragon," c. 1945. *National Archives*

The *USS New Jersey* (BB-62) fires a six-gun salvo at Kaesong, Korea on January 1, 1953. *Department of Defense*

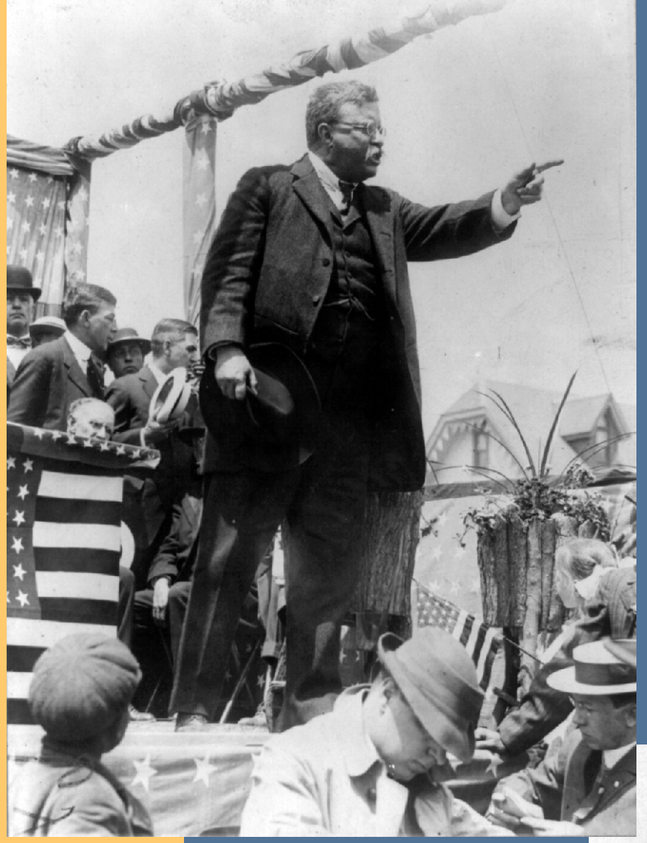
National flag, c. 1930, attributed to the American Flag Company, New York, c. 1930, woolen bunting, cotton, Gift of the State Society of the Battleship New Jersey. CH1970.341

A Big Friendship

Two well-known American adventurers had ties to Maplewood, New Jersey

One was a two-term president with a passion for Africa. The second was a renowned photographer who documented the natural wonders of the world. Both were larger than life. So it was no surprise that Theodore Roosevelt and James Ricalton became friends. The circumstances of their meeting are unclear. It is possible that it happened in Maplewood, where Roosevelt spent several summers living on an estate owned by his uncle. At that time, Ricalton also called Maplewood home.

This campaign poster from Roosevelt's 1904 presidential campaign captures the charisma of the man who became the face of the Republican Party. Advocating a strong navy and an increase in trade, Roosevelt carried New Jersey easily. The poster may have been based on a photo taken by James Ricalton. Most of his work, however, focused on the far reaches of the world. Shortly after Roosevelt returned from his well-publicized African safari in 1909, Ricalton traveled there himself and returned with an unprecedented collection of images documenting a continent still unknown to many Americans.



Theodore Roosevelt on the campaign trail in New Jersey, running as an independent candidate of the "Bull Moose" Party, 1912. *Library of Congress*

James Ricalton with two big friends from the Kashmir region of India, 1903. *Library of Congress*

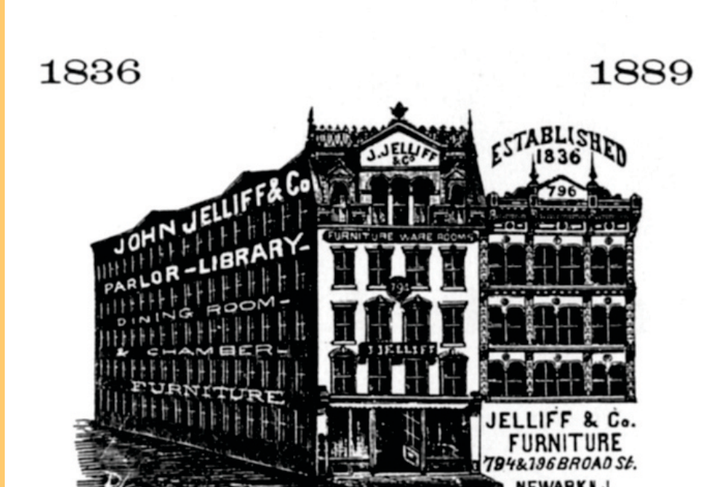
Campaign poster, 1904, Federal Lithography Company, lithograph on paper, Museum Purchase. CH1984.79

From Norwalk to Newark

Newark artisan John Jeliff earned a national reputation for his furniture

His name was one of the biggest in the history of nineteenth-century New Jersey furniture. Born in Norwalk, Connecticut in 1813, John Jeliff began a six-year apprenticeship with a New York City woodworker at the age of fourteen. Thirty years later, Jeliff had opened his own furniture shop on Broad Street in Newark. The business grew rapidly. Upon his death in 1893, the *New York Times* remembered Jeliff as "the pioneer of the furniture manufacturing industry in Newark."

Jeliff developed a national reputation for revival-style rosewood parlor sets such as the sofa and chairs seen here. After the Civil War, eastern goods spread nationally with the help of expanding railroad networks. Upper-class consumers in southern cities clamored for the popular furniture styles that Jeliff produced. Close proximity to Newark made New York an important market as well. Reminiscent of ancient Greece, the carved female figures, or caryatids, were a popular element on so-called Neo-Grec furniture of the 1860s. The cross section of the chair reveals a common upholstery stuffing – horse hair.



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Hair, Husk and Palm-Leaf Mattresses,

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Mantel and Pier Glasses, Cornices, Lambrequins.

CURTAINS and SHADES.

AGENTS FOR THE CELEBRATED

Woven Wire Mattresses,

National Wire Spring Beds,

Kimball's Spring Slats,

(BEST SPRING BEDS MADE.)

We keep a large stock, and sell at LOW prices for cash. After FIFTY-THREE years' experience in manufacturing we need not say more than this, our furniture is made in the best manner as heretofore. Every article warranted the best of its kind in the City or State. Call on us and save money.

794 and 796 Broad Street, Newark, N. J.

JOHN JELLIFF. HENRY H. MILLER.

Advertisement for John Jeliff & Company, 1889. *Holbrook's Newark City and Business Directory (1889), Library Collection of the New Jersey Historical Society*

Sofa and chairs, c. 1860, attributed to John Jeliff, rosewood, Museum Purchase. CH1975.105.1-3

A Room for Repose

The majestic homes of Trenton's West State Street witnessed changing styles of furniture

> "A room intended for repose ought to contain nothing which can fatigue the eye by complexity" – Charles Eastlake

The style of this bedstead and bureau represent a significant development in furniture design. Named for British architect Charles Eastlake, the so-called Eastlake style marked a movement away from over-the-top decoration common to earlier Victorian styles. Popular from 1880 until 1900, the Eastlake style favored geometric shapes over scrolling curves, flat surfaces emphasizing wood grains over heavily-carved ones, and simple decorations over ostentatious ornament that might distract the eye. The result was a cleaner design and ultimately a more affordable style of furniture.

This bedroom set came from one of Trenton's landmark buildings. Located at 204 West State Street and facing the New Jersey State Museum, the "Pride of the Lions" earned its nickname for the two decorative terracotta lions that flank its center entrance. In 1885, Ferdinand Roebling hired famed New Jersey architect William A. Poland to build it as an investment property. It was one of many structures on West State Street owned by the Roebling family.

The "Pride of the Lions" residences, c. 1900. *Industrial Trenton and Vicinity (1900), Special Collections and University Archives, Rutgers University*

American Eastlake-style bed and marble-top bureau, c. 1880, walnut, glass, marble, brass, Gifts of the Friends of the New Jersey State Museum. CH1980.9.1-2

Crazy quilt, c. 1882, Mary Malvina Fairchild Weeks, Newark, silk, satin, velvet, brocade fabrics, Gift of Mr. Henry Weeks Jones, Sr. and his wife, Suzanne Martha Jones. CH1996.9

Talking Machines

Two New Jersey companies built devices that brought music into American homes

At the end of his life, the New Jersey inventor responsible for pioneering sound technology could no longer hear his own inventions. Nearly deaf, Thomas Edison would sometimes bite on phonograph cases so that the sound vibrations would travel though his teeth and into his inner ear, thus allowing him to continue his life's work. Edison's original 1877 phonograph – the world's first – played sounds recorded on a cylinder. In later years, Edison went on to experiment with phonographs that instead used circular disks. A rival company, the Victor Talking Machine Company based in Camden, also used disk technology in their popular "Victrola" line. However, Edison and Victor disks were not designed to be compatible – a decision that precipitated one of many American market wars over proprietary hardware.

Early phonographs combined a new, cutting-edge technology with simple functions. The hand-cranked, spring-operated motors required no electricity. Further, the large-sized cabinets allowed the sound-delivering horns to be encased below the turntable. To control the volume, one simply opened or closed the doors.

Ads for the Victor Talking Machine Company often showcased popular musicians of the day, such as the Polish pianist Ignacy Jan Paderewski. *Pictorial Review (September 1925)*

An advocate of the manifold uses of concrete, Edison was famously photographed sitting between a wooden phonograph and his prototype made of concrete, c. 1912. *Library of Congress*

Edison Phonograph, c. 1916, T.A. Edison and Company, mahogany case. Ch538 (right)

Victor Victrola, c. 1918, Victor Talking Machine Company, mahogany case, Museum Purchase. CH1971.196.1 (left)

The Great Seal

Symbols of the state's cultural history are found in the Great Seal of New Jersey

How well do you know the official seal of our state? The horse, representing speed and strength, is New Jersey's state animal. Liberty, standing at the left, symbolizes the fight for independence from England. The other figure, Ceres, is the Roman goddess of grain. Coupled with the three plows on the center shield, Ceres represents the agricultural might of the Garden State. All of these symbols appear in the unknown artist's version of the Great Seal displayed here. Until 1923, this ceremonial shield hung in the New Jersey State House and was used as a backdrop at the inauguration ceremonies of incoming governors.

New Jersey's first legislature resolved to create the state's original seal in 1776. Designed by a French immigrant and cast in silver, the coin-shaped seal measured two and a half inches in diameter. In 1928, a joint resolution of the legislature standardized the appearance and authorized the casting of another seal. As a symbol of authority and the sovereignty of the state, the Great Seal is used to authenticate official documents.

The original Great Seal of the State of New Jersey, 1776. *New Jersey State Archives; Department of State*

Governor Chris Christie receiving the seal from outgoing Secretary of State Nina Mitchell Wells, as a sign of the passing of governing authority, 2010. *Tim Larson; Office of the Governor*

Ceremonial shield, c. 1910, painted millboard, Gift of Joannah Wilmerding. CH1992.2

American Staffordshire

Geography made central New Jersey the pottery capital of the United States

In a state known for big industries, ceramics was one of the biggest. Situated on railroad and river networks and in close proximity to clay deposits and anthracite coalfields, the Trenton area earned the nickname “Staffordshire of America” for its tremendous output of ceramics. Founded in nearby Flemington as a producer of utilitarian stoneware, Fulper Pottery evolved into a highly-respected art pottery. Displayed at the Panama Pacific International Exposition in 1915, this jardinière illustrates the decorative element that distinguished the company – their unique glazes.

New Jersey also had a connection to one of the foremost American art potters, George Ohr of Biloxi, Mississippi. Inspired by a sixteen-state journey through the major ceramics-producing cities, likely including Trenton, Ohr produced a body of ceramic art that earned him a posthumous reputation as the most original potter of his day. In the 1960s, the work of Ohr was rediscovered by a New Jersey antiques dealer. This large earthenware water cooler is an example of Ohr’s early work.

FULPER BROS., FLEMINGTON, NEW JERSEY

HERALD STEAM PRINT, SANDY HILL, N. Y.

FLEMINGTON, N. J., 188

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Manufacturers of Earthen and Stone Ware, Yellow and Rockingham.

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No. 1 9 00
No. 2
No. 3

Covered Pre Jars.

Doz. 6 Gal
“ 5 “
“ 4 “
“ 3 “
“ 2 “
“ 1½ “
“ 1 “
“ 1-2 “
“ 1-4 “

Fulper Brothers catalog depicting early lines of utilitarian stoneware, c. 1880s, CH1982.45.4. *Museum Purchase*

Fulper jardinière on display at the Panama-Pacific Exposition, 1915. *Pottery and Glass (July 1915)*

Jardinière, c. 1915, Fulper Pottery, stoneware with crystalline glaze, Museum Purchase. CH1986.6 (left)

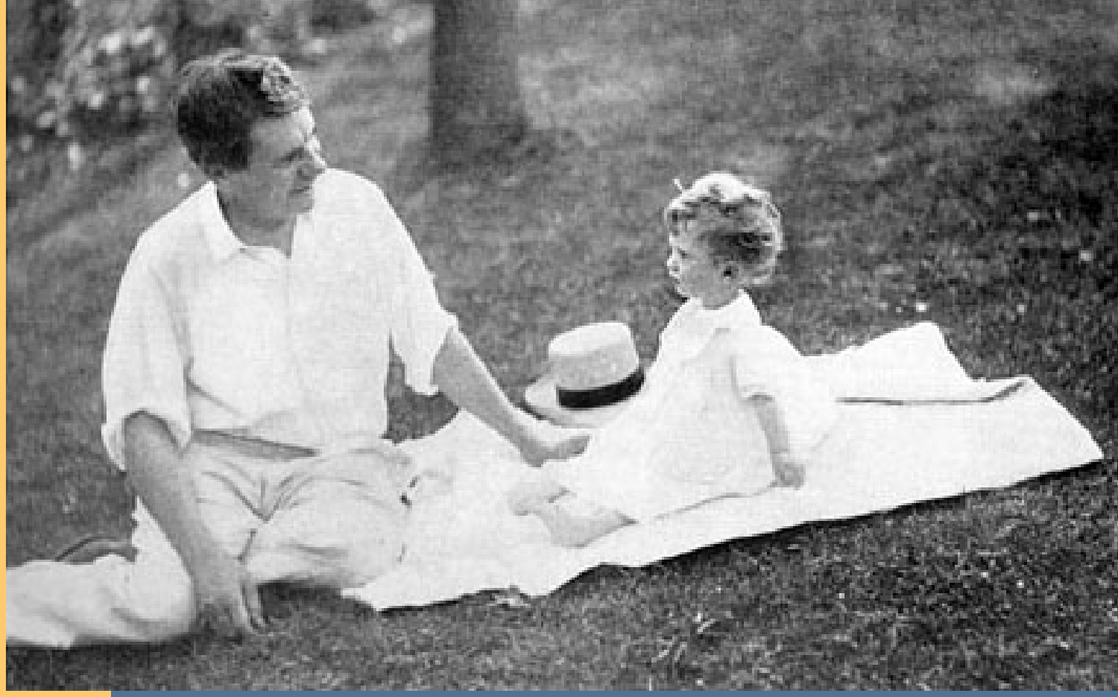
Water cooler, c. 1900, George Ohr, earthenware, Museum Purchase. CH1986.48.1 (right)

Craftsman Farms

Gustav Stickley planned an Arts and Crafts utopian community in northern New Jersey

He marked all of his furniture with the Flemish words "Als Ik Kan" The translation – "As best as I can." With a commitment to quality and a minimalist philosophy of craftsmanship, Gustav Stickley came to symbolize a growing movement in furniture. Known as Arts and Crafts style, Stickley's work emphasized solid, simple, straight-lined forms that were free from extensive decoration and finished by hand. He also developed a technique that used ammonia fumes to give his Adirondack wood an attractive, nut brown hue. Beauty in furniture, Stickley believed, came largely from the color.

In 1911, Gustav Stickley built Craftsman Farms in Morris Plains, New Jersey, with the intent of creating a self-sustaining school where young boys could learn the value of hard work, academic study, and craft. Although the school never materialized, Stickley and his family resided at Craftsman Farms until 1915. There, they made good use of this one-of-a-kind oak armoire built especially for Craftsman Farms. It is made from quartersawn oak logs, another Stickley hallmark.



Gustav Stickley with his granddaughter on the grounds of Craftsman Farms, 1913. *The Craftsman (1913)*

The Stickley residence at Craftsman Farms, known as the "Club House," 1913. *The Craftsman (1913)*

Armoire, c. 1909, Gustav Stickley, Syracuse, New York, oak, brass, Gift of the Friends of the New Jersey State Museum in honor of Bettie Coleman. CH1990.2

The Rotolactor

Plainsboro's Walker-Gordon Laboratory revolutionized the dairy industry

This tiled sign hung outside of a massive milking machine fittingly dubbed the rotolactor. Designed by Walker-Gordon, the rotolactor relied on a cutting-edge, merry-go-round structure to milk cows in record time. From an original plot of forty acres in rural Plainsboro, the company grew rapidly into a 2,300-acre complex with thirty-three barns housing over two thousand head of cattle – all connected to the rotolactor. In 1929, the Borden Company acquired the laboratory and it became the home of their real-life bovine mascot, Elsie the Cow.

Walker-Gordon was more than an experimental laboratory. It was also a tourist destination. From a built-in observation area, visitors could marvel at the rotolactor machinery below and fifteen tiled murals created by the Mueller Mosaic Tile Company that decorated the room's interior. Depicting the international history of the dairy industry in brilliantly-colored tiles, these murals – like the smaller sign exhibited here – were among many magnificent architectural decorations produced by one of New Jersey's preeminent tile companies.

The Rotolactor, Walker-Gordon Laboratory, c. 1940s.
Plainsboro Historical Society

Herman Mueller (left) at work in the design room of the Mueller Mosaic Tile Company, Trenton, c. 1910.
Gift of Helen Grigsby Barlow

Tile setting, c. 1928, Mueller Mosaic Tile Company, painted and glazed redware, Gift of the Walker-Gordon Laboratory Company. CH1977.67

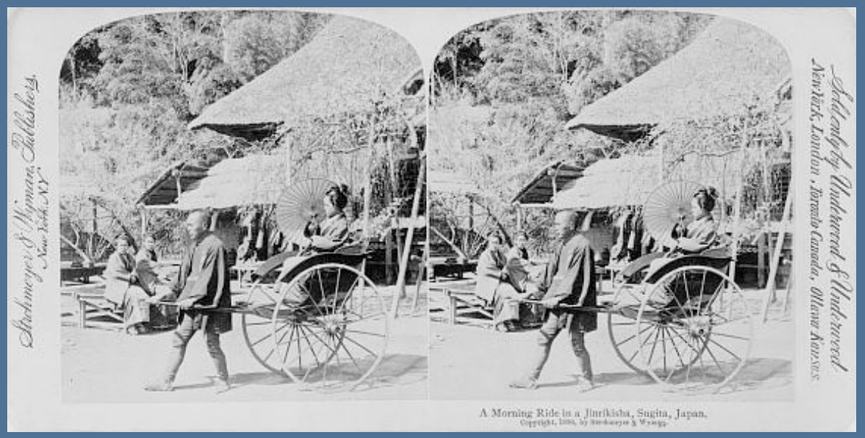
The Carriage King

James Birch of Burlington, New Jersey, supplied affordable wheeled vehicles to the world

In his travels through South Africa in the early 1950s, the American writer John Gunther stopped to speak with members of the Zulu nation employed to pull rickshaws for the burgeoning tourist trade. All of the rickshaws in Africa, the Zulus told him, came from one place – a town in New Jersey. In 1863, James H. Birch, Sr. opened a carriage repair business in Burlington City. Soon, he began manufacturing carriages rapidly and cheaply using one of the country's first assembly line productions. It is said that Henry Ford visited the Burlington plant to observe production techniques, which churned out over one hundred thousand carriages in 1902 alone.

Birch also manufactured wheeled vehicles to suit the needs of foreign countries. Invented in Japan in the 1870s, the *jinrikisha* – or rickshaw – gained popularity as an inexpensive vehicle that could operate on the streets of Asia and Africa. Seizing on this demand, Birch added rickshaws to his production line. Success in the international market resulted in a new company motto. They called Birch carriages "the 'round the world line."

Birch trade catalog, 1893. *Special Collections and University Archives, Rutgers University*



Stereographic card illustrating rickshaws in Japan, c. 1880. *Library of Congress*

Rickshaw, c. 1900, James H. Birch, Burlington City, wood, leather, iron, brass, Gift of Mr. and Mrs. Francis James Dallett. CH1985.24

New Jersey at Play

Toymakers contributed to the rise of an American youth culture

Excavated from ancient Egyptian archaeological sites, some of the earliest known examples of toys came in the shape of animals. Thousands of years later, animal toys like the ever-popular rocking horse entertained children in eighteenth-century Germany and England. The use of the horse also spread to the American colonies where woodworkers crafted an array of equine playthings for children of well-to-do families.

With the advent of the machine age, toy making underwent a significant transformation as mass production techniques supplanted the handmade and larger companies replaced individual craftsmen. Locally and nationally, toys became a business. This wooden horse cart dating to the late 1800s has a simple steering mechanism controlled by a child's feet. Another mechanism turned the rear wheels and made the contrasting black and white horses move up and down. A printed instructional label on the underside of the cart identifies it as the possible product of a New Jersey toy company. The names of both the maker and owner, however, remain unknown.

Child riding in a toy horse carriage, 1911. *Library of Congress*

"Everybody's Friend: The Happy Little Boy," Kellogg & Bulkeley Lithographers, c. 1871. *Library of Congress*

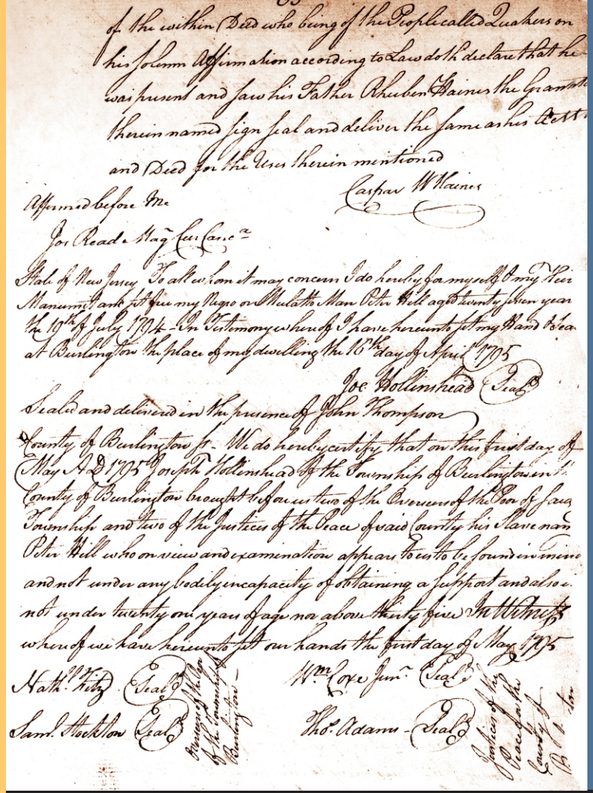
Toy cart, c. 1880s, maker unknown, wood, iron, leather, Gift of Mr. and Mrs. Thomas R. P. Alsop. CH1971.81.2

Up from Slavery

A former slave from South Jersey became the first African-American clockmaker

Peter Hill was one of 11,423 African-American slaves residing in New Jersey in 1790. At a young age, Hill learned the craft of making clocks from his master, Joseph Hollinshead, Jr,. The father and teacher of Joseph Hollinshead, Jr. – Joseph Hollinshead, Sr. – had learned the trade from his father-in-law, Isaac Pearson. Requiring metalworking skills, a mechanical mind, and precision handiwork, clock making was a highly-prized skill in early New Jersey and Hill soon demonstrated an ability that equaled that of his mentors. Benefitting from the anti-slavery mentality of local Quakers, Hill obtained his freedom at the age of twenty-seven and entered into business for himself. Able to read and write, Hill balanced his time between crafting clocks and managing the successful business accounts that soon allowed him to purchase a house of his own.

Tall clocks were the biggest, most expensive items in colonial American homes. The comparatively high price of forty dollars made them a commodity only for the wealthy. These examples representing three generations of New Jersey clockmakers are of the eight-day type – using a key inserted into the face of the clock, the owner only needed to wind it once each week.



Manumission refers to the process of a slave gaining freedom. This manumission document filed in Burlington County granted Peter Hill his freedom from Joseph Hollinshead in 1794. *Burlington County Clerk's Office.*

Tall case clock, c. 1797, movement attributed to Peter Hill, cherry and tulipwood case, painted iron dial, Gift of the Friends of the New Jersey State Museum. CH2004.10 (center)

Tall case clock, c. 1730, movement by Isaac Pearson, cherry and walnut case, brass dial, Gift of the Friends of the New Jersey State Museum. CH1995.1 (left)

Tall case clock, c. 1760, movement by Joseph Hollinshead, walnut case, brass dial, Gift of the Friends of the New Jersey State Museum, CH1977.13 (right)

Princeton to Presidency

Woodrow Wilson's first public service came as governor of New Jersey

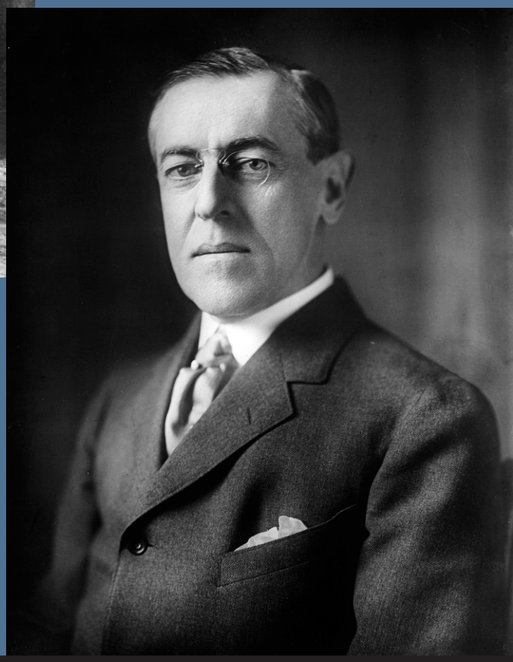
"The rarest thing in public life is courage, and the man who has courage is marked for distinction; the man who has not is marked for extinction..."

– Woodrow Wilson, farewell address to New Jersey, 1913

The words of conviction that ended Woodrow Wilson's tenure as governor of New Jersey catapulted him to two successful terms as President of the United States. As commander-in-chief, Wilson guided the United States through the turmoil of World War I. As a diplomat, he became a tireless advocate for a League of Nations. And on the home front, the former president of Princeton University expanded the progressive reforms that he had achieved in New Jersey to the entire nation.

Woodrow Wilson purportedly sat in this one-of-a-kind, throne-like armchair. Levis S. Chasey, a carpenter from Red Bank, built the chair from wood samples that he meticulously gathered from the governors of forty-eight states. In 1915, the chair was displayed in the New Jersey Building at the Panama Pacific Exposition in San Francisco. Some accounts suggest that it was acquired by New Jersey Governor James Fielder, Woodrow Wilson's successor, who offered it as a gift to the President of the United States.

Woodrow Wilson arrives at the Princeton train station en route to cast his vote in the 1916 presidential election. *Collection of the Historical Society of Princeton*



Portrait of Woodrow Wilson as governor, c. 1911. *Library of Congress*

Armchair, c. 1915, Levis S. Chasey, Frank Cooper, Arthur J. McQueen, assorted woods, Gift of Jerry Williams. CH1974.44

Titanic Tragedy

The 1912 sinking of the *Titanic* impacted the first family of Trenton

Washington Roebling II was quite the Renaissance man. He invested in cars, traveled around the world, and had a keen eye for pretty things. Despite immense promise, the thirty-one-year-old grandson of famed bridge builder John Roebling saw his life cut short aboard the ocean liner that everyone thought to be unsinkable. Just prior to his ill-fated voyage, Roebling reportedly purchased this Japanese-made, Chinese-inspired furniture set while traveling overseas and had it shipped home. The pieces arrived in Trenton only days after the family received the fateful news.

Roebling's taste for Asian design mirrored that of many Americans. In 1853, Commodore Matthew Perry opened previously-isolated Japan to the West. Through the cultural exchange that followed, Americans came to embrace Asian art, craft and design. Carved furniture featuring exotic forms such as lions, dragons, and cranes became commonplace in Victorian homes around the country. The "Japan craze" did not die quickly. In April of 1912, the same year as the *Titanic* disaster, the American magazine *Suburban Life* still extolled the beauty of Japanese teakwood furniture.

NEW JERSEY'S LEADING MORNING NEWSPAPER

DAILY STATE GAZETTE

THE WEATHER SHOWERS

VOL. 60, NO. 92. TRENTON, N. J., TUESDAY, APRIL 16, 1912—TWELVE PAGES—EIGHTY-FOUR COLUMNS. PRICE TWO CENTS.

TITANIC SINKS; TRENTONIANS MAY BE AMONG THE 1,304 REPORTED DROWNED

PRISON OFFICIAL SAYS PAROLE BILL WAS BORN THERE

Clerk Bleam Backs Statement That a Forger Planned the Law Reducing Sentences.

GILL DENIES THE CLAIM

Huge Liner Titanic, Her Commander, and Prominent Passengers

Captain E. J. Smith

Washington A. Roebling 2d

Mrs George D Widener

J. J. Astor

Stephen Wert Blackwell

NO TIDINGS FROM TRENTONIANS ON ILL-FATED BOAT

CARPATHIA RESCUES 866; ARRIVES 8 HOURS AFTER THE DISASTER

When Liners Reach the Scene, All That Remained of $10,000,000 Floating Palace Were Some Bits of Wreckage.

FOUNDERS IN 2 MILES OF WATER

Majority of Survivors Are Women and Children, Including First Class Passengers---Captain Went Down With Ship.

About 1,300 persons, it is feared, sank to death early yesterday morning when, within four hours after she crashed into an iceberg, the mammoth White Star line steamer Titanic, bound from Liverpool to New York, on her maiden voyage, went to the bottom off the New Foundland banks. Of the approximately 2,200 persons on board the giant liner, some of them of world-wide prominence, only 675 are known to have been saved. The White Star line offices in New York, while keeping up hope to the last, were free to admit that there had been

Daily State Gazette, 16 April 1912

Portrait of Washington Roebling, c. 1910. *The Roeblings: A Century of Engineers, Bridge-builders, and Industrialists (1931)*

Japanese-export settee, armchair, side chair, and table, c. 1910, teakwood, Gifts of the Friends of the New Jersey State Museum. CH1980.1-3,11

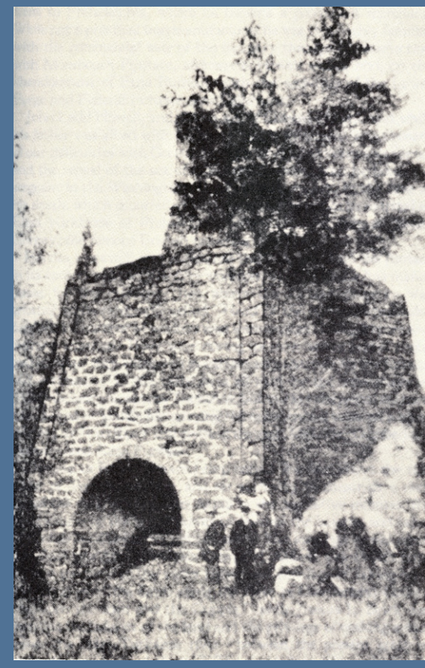
Iron from the Pines

Natural resources in the New Jersey Pine Barrens gave rise to the regional iron industry

During the Revolutionary War, the workers of Batsto Furnace in the Pine Barrens received exemptions from military service because their jobs were considered crucial to the American cause. The reason? They made the iron cannonballs that the American forces needed in order to win a war against their better-equipped enemies. Replete with bog iron found in the swamps and stream beds, the Pine Barrens offered two additional resources essential to early iron production – water and wood. Dense forests provided the charcoal that fueled the furnaces while stream currents turned bellows and other necessary machinery.

Most New Jersey furnaces produced pieces of iron for non-military, domestic use such as the firebacks and ten plate stove seen here. Designed to protect fireplace walls and radiate heat into a room, heavy iron firebacks often incorporated decorative motifs and the name of the manufacturer into their design. Considered to be the genesis of the cook stove, ten plate stoves were made of ten iron plates that formed a box – the lower compartment contained the fire and the upper contained an oven accessible by two doors.

Harvesting bog iron. *Recueil de Planches, sur les Sciences, les Arts Libéraux, et les Arts Méchaniques avec leur Explication (1765)*



Ruins of Aetna furnace showing the familiar construction of nineteenth-century iron furnaces. *Daily Union History of Atlantic City and County (1900)*

Fireback, c. 1770-80, Batsto Furnace, cast iron, Museum Purchase. CH1975.99.1

Fireplace liner, c. 1820, Aetna Furnace, cast iron, Museum Purchase. CH1972.125.1

Fireplace liner, c. 1810, Atsion Furnace, cast iron, Museum Purchase. CH1972.129.1

Ten plate stove, c. 1812, Cumberland Furnace, cast iron, Estate of Lucien A. LeJambre. CH2012.1

Island of Hope

Immigrants shaped the demographic and cultural landscape of New Jersey

The oversized flat-top travel chest, a quintessential symbol of immigration, may have seemed quite small to an emigrant family in the early twentieth century as they struggled to choose what items they would take to the New World and what they would have to leave behind. Fleeing poverty and oppression, immigrants came to the United States by the thousands, the vast majority from the countries of southern and eastern Europe. In 1907, the peak year of immigration, more than one million people entered the United States. Their point of entry – a processing center situated in the Hudson River just off the New Jersey shoreline called Ellis Island.

Immigration changed the United States forever. After enduring the medical examinations at Ellis Island, ferries took immigrants to Hoboken where they boarded trains for all points west. Many, however, chose to stay in New Jersey. In 1900, the state had fewer than two hundred thousand residents. Thirty years later, the population had more than doubled. Torn between the New World and ties to their ancestral land, most immigrants made numerous back-and-forth trips before ultimately deciding to stay permanently.

Immigrant children in baggage room, Ellis Island, c. 1911.
Library of Congress

After purchasing tickets at Ellis Island, immigrants boarded ferries to Hoboken and trains to points west.
National Archives

Travel Trunks, c. 1900, various makers, wood, plywood, canvas, Museum Purchase.
CH1971.42.9

The Two Jerseys

New Jersey — A Colony Divided

Today, many people think about New Jersey in terms of North and South. In the 17th Century, however, the colony was politically divided into East and West. From 1674 until 1702, New Jersey existed as two independent provinces – East Jersey and West Jersey. The East, centered at Perth Amboy, comprised the Dutch New Netherlands settlements while the West, centered at Burlington, displayed a strong English Quaker influence. In 1687, George Keith conducted the first boundary line survey between East and West. Another survey was made by John Lawrence in 1743.

Though published long after the unification of the Two Jerseys, this famous map by William Faden continued to show the East-West boundary that once divided the colony. Considered to be the magnum opus of all New Jersey maps, Faden's document was the most precise and detailed map of the colony to date. Its overall balance and decorative appeal is unsurpassed, enhanced by a beautifully-engraved cartouche featuring a rural farmhouse. The careful depiction of roads, rivers, and hills made this map an important strategic tool for both armies during the Revolutionary War.

A prolific London mapmaker, William Faden (1749 – 1836) served as the official geographer for the King of England.
Private Collection

The Province of New Jersey Divided into East and West, Commonly Called the Jerseys. Copperplate engraving, William Faden, based on surveys by Bernard Ratzer, London, 1778, Museum Purchase. CH237

The Border War

New Jersey and New York Battled Over the Boundary

The boundaries of New Jersey have been largely determined by the landscape – ocean to the east, bay to the south, and river to the west. Its northern border with New York, however, came about only after a long argument known as the "border war." With each colony desiring more land, New Jersey claimed a border line to the north while New York argued for a line much farther south. In 1769 – the year following the engraving of the famous Holland-Jefferys map depicting these multiple boundaries – a royal commission finalized a compromise border where it still rests today.

The big, sometimes violent debate over the boundary contributed to a general animosity between New Jerseyans and New Yorkers that persisted for years. This interior sign – possibly a door – came from a tavern on the New Jersey side of the border. It represents one of the first expressions of the New Jersey/New York rivalry as portrayed in a historical artifact. One side of the tongue-in-cheek sign depicts a cheery, prosperous-looking landowner from New Jersey smoking a cigar in a fancy, hand-carved meerschaum holder. The other side shows a sullen, downtrodden New Yorker.

The Provinces of New York and New Jersey with Part of Pensilvania... [Detail], Drawn by Samuel Holland, Engraved by Thomas Jefferys, c. 1768, *Library of Congress*

Tavern Sign, painted wood, c. 1800, Transfer from the New Jersey Museum of Agriculture, Krueger Collection, Rutgers' New Jersey Agricultural Experiment Station, CH2012.9

September 11

Resolve and Remembrance

Characterized New Jersey's Response to 9/11

On September 11, 2001, the world watched in horror as terrorists used commercial airplanes as weapons against the United States, killing 2,979 people, destroying the World Trade Center, and severely damaging the Pentagon in their brutal coordinated attack. On that day, nearly 700 New Jerseyans perished at the World Trade Center, the Pentagon, and aboard Flight 93, which crashed in Pennsylvania. As events unfolded, injured and dazed survivors, many covered in the ash from the World Trade Center collapse, fled to New Jersey. The state's hospitals mobilized and waited for the injured. Hundreds of New Jersey volunteers participated in the rescue and recovery operations at Ground Zero.

In the months after 9/11, ironworkers from around the country converged on New York to help with the monumental task of removing thousands of tons of twisted steel and debris. During brief down times, recovery workers used blow torches to cut crosses, Stars of David, and other symbolic mementoes from sections of World Trade Center steel. This piece of so-called "symbol steel" contains the partial cutout of the Twin Towers.

Ground Zero Spirit, 2001
Taken by New Jersey photojournalist Thomas Franklin, this iconic photograph of three firefighters raising the American flag at Ground Zero captured the strength, patriotism, and resolve demonstrated by the United States and its citizens in the aftermath of 9/11.
© 2001 The Record (Bergen Co., NJ)/Thomas E. Franklin
Courtesy of The Record

The World Trade Center Shortly after the Terrorist Attacks, September 11, 2001
Courtesy of the National Park Service

"Symbol Steel" from Ground Zero,
Manufactured c. 1970; Altered in 2001
Gift of the Port Authority of New York and New Jersey. CH2011.6.13

Remembering Yorktown

New Jersey played a key role in one of the biggest battles of the Revolutionary War

One hundred years after the American victory at the 1781 Battle of Yorktown, the United States commemorated the anniversary with a grand military encampment on the same hallowed ground that saw the Revolutionary War come to a close. There, New Jersey's "Yorktown Battalion" defeated military units from fifteen states to earn top honors for their proficiency in dress, drill, discipline, and soldierly bearing. The trophy was this magnificent Tiffany cup adorned with Revolutionary figures, scenes of the battle and surrender, patriotic motifs, and a finial depicting a Continental soldier in full uniform. The so-called "Yorktown Cup" was a fitting trophy. In 1781, soldiers from the then colony of New Jersey had featured prominently in the seminal battle.

Upon the battalion's return, commanding officer E. Burd Grubb officially presented the Yorktown Cup to the people of New Jersey at an elaborate ceremony in the State House. "This battalion has returned not with tattered flags and thinned ranks," Grubb remarked, "but as New Jersey soldiers always return… with proof of victory in their hands." New Jersey woodworkers constructed the mahogany base in 1903 in order to display the trophy in the office of Governor Franklin Murphy.

General E. Burd Grubb (left) with the Yorktown Centennial Cup, Yorktown, Virginia, 1881, *New Jersey State Archives, Department of State*

Officers of the "Yorktown Battalion," Yorktown, Virginia, 1881, *New Jersey State Archives, Department of State*

Yorktown Centennial Cup, 1881, Tiffany & Company, New York, sterling silver, transfer from the New Jersey State Library, CH1970.129.1a-b; mahogany base added 1903