

... in recognition of Bergen County's Tricentennial—1983, we present

The Tree of Life

Selections from Bergen County Folk Art



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Published by the Bergen County Historical Society



Foreword

The Bergenfield Museum Society and the Bergen County Historical Society in cooperation with the Division of Parks and Forestry, New Jersey Department of Environmental Protection and the Blauvelt-Demarest Foundation, are presenting this folk art project. The exhibit, which is part of our celebration of the Tricentennial of Bergen County, is being held from Saturday, October 15, through Sunday, October 23, 1983.

An interpretive photographic exhibition will be presented at the Campbell-Christie House, which will be a prelude to the main exhibit at the Steuben House and the Demarest House. These three houses are located in the historic park at New Bridge, River Edge.

The exhibit is funded by two grants; one from the Bergen County Office of Cultural and Historic Affairs with funds provided by the New Jersey State Council on the Arts Block Grant Program, and the second from the Business Arts Foundation. Additional funding has been provided by Great Bear Spring Company and Midlantic/Citizens National Bank. In-kind services were provided by Ilford Film Limited. The catalog is funded by the Bergen County Historical Society.

The seed for this project came from data uncovered during a study of Anglo-Dutch folk art from the Bergen County area, compiled by Bergenfield High School art students under the direction of Charles B. Szeglin and Judith Dalmas. Their project was funded in 1975-76 by the New Jersey Historical Commission and the New Jersey State Department of Education and resulted in an exhibition of their findings at the Bergenfield Free Public Library in 1976. Their work suggested further research was needed and this cooperative venture was developed.

The core of the research for this exhibit focuses on the extensive collection of the Bergen County Historical Society which has particular strengths in local textiles and pottery. In addition, we discovered many marvelous artifacts in public and private collections. The selections for this catalog were made from over three hundred items, many of which will be displayed during the exhibit. Anyone who has been involved in a similar project knows that "time is an enemy." As we go to press, we feel there are areas which call for more investigation and hope future scholars will continue our study of the culture of the early settlers of Bergen County.

To the best of our knowledge, we have included only items of Bergen County provenance. Some categories, such as portraits, are stronger than expected. Others, such as frakturs, were entirely unexpected. Still others, such as spoon boards, are almost unique to Bergen County. Furthermore, the coverlet weavers of this county emerge as significant contributors to the American weaving tradition.

The purpose of this exhibit and accompanying catalog is to spotlight Bergen County on its 300th anniversary and to foster pride in its rich heritage.

The "Tree of Life," as depicted in the coverlets, has been chosen as the theme of this catalog because it symbolizes the progression of an individual through the stages of his life and provides a natural sequence to group the artifacts according to the way they were enjoyed during the lifetime of their creators.

This project was directed by a steering committee consisting of Betty Schmelz, President of the Bergenfield Museum Society and Trustee of the Bergen County Historical Society; Charles B. Szeglin, Director of Art, Bergenfield Public Schools, and Trustee of the Bergenfield Museum Society; Kevin Wright, Historian and State Site Interpreter of the Steuben House; and Irene Fitzgerald, teacher of English and Humanities at Adlai E. Stevenson High School in New York City and Trustee and Grants Chairperson of the Bergenfield Museum Society.

Invaluable assistance in research and the preparation of this catalog was provided by John Adolphson, Fred Bogert, June Bove, Fred Brusher, Patricia Doll, Janet Gray Crosson, Mildred Davidson, Pat Jacques, Beverly Katz, Catherine Marchbank, Tom Martin, Reg McMahon, Pauline Montgomery, Virginia Mosley, Marden Nystrom, Janet Odence, Mary Peterson, Katie Randall, John Spring, Chet Steitz, Harriet Syversen, Claire Tholl, Wilma Uder, Dorothy Wolin and Fran Zura.

Assistance in the design of this exhibit was provided by Dr. Charles Bordogna, Annette Brickman, Jack Fitzpatrick, Marguerite Greer, Linda LaIacona, Harold Syversen, René Vogt and Richard Zimmerman.

This exhibit would not have been possible without the help of the Abby Aldrich Rockefeller Folk Art Center of Colonial Williamsburg, the Bergenfield Board of Education, the Contemporary Club of Ho-Ho-Kus, the New Jersey State Museum, the New Jersey Historical Society, the Meadowlands Museum, the Pascack Historical Society, South Presbyterian Church (Bergenfield) and the Woman's Club of Ridgewood.

Additional assistance was received from Jacquelyn and Leonard Balish, Sue Crilley of the New Jersey State Museum, Julia and Edward Farrell, Donald and Barbara Ladd, Mayor Charles J. O'Dowd, Jr. of Bergenfield, and Dick Riker, Superintendent of Ringwood Manor State Park.

We would also like to express our appreciation to the many people who have given us their support, encouragement and assistance.

Betty Schmelz
Charles B. Szeglin
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What is Folk Art?

Folk art is the art of everyday people. It transforms their domestic and occupational environment as well as the outside world into a more pleasing atmosphere. Because of the diversity of the American population, this expression is varied and vital.

The early folk artist, as a visual historian, recorded the mood and symbols of an emerging middle America. The work was the unschooled expression of native talent. In diverse media, many gifted and often anonymous hands illuminated the passage of life from cradle to grave. Unsophisticated by academic standards, folk art is refreshingly plain-spoken and direct in appeal. Some of the native artists substituted bold visual statements for optical authenticity. Some designs are simplistic, unaffected and stylized in a highly personal way. In effect, folk art succeeds when it charms the beholder with its innocence and naiveté.

Spoon Boards

One of the most personal treasures made by the early settlers of Bergen County was the chip-carved spoon board*, a love token which a young man would give to the young lady of his choice. These ornamental racks seem to be almost unique to the Hackensack River Valley settlers, since nearly all known examples of them originate in this region. Fortunately, almost all of the boards are dated and/or initialed. With this help, we have been able to document their histories through marriage records which correspond to dates and names.

Hackensack Valley spoon racks are simple backboards with three ledges usually pierced to insert a dozen spoon handles. These jackknife relics of the delightful custom of giving handmade emblems were made to speak the donor's affections. After the marriage, it can be assumed a spoon was given each time a child was christened (a custom that still survives in many families). The spoon rack then became a family record and the object of great pride, much as a bible or fraktur. The twelve openings for spoons indicate the hoped for size of families in olden times.

Ornamentation consists of carved roundels and geometric devices covering the entire surface. A six-lobed star, actually a stylized open tulip, is the most common motif. Pinwheels represent the Wheel of Life and the Wheel of Fortune. Such rotating devices, no doubt inspired by the sun and the revolving seasons, are fertility symbols common to many primitive agricultural societies. Occasionally, scenic panels or mythical figures were introduced.

A spoonholder (Fig. 1 left) found in the Zabriskie-Van Dien House, 449 Paramus Road, has the inscription: "AN 1731/AH" within a heart. The reverse side has the crudely carved initials "AHJZ." The board was a wedding gift from Jan J. Zabriskie (11), a farmer of Paramus, to Aaltje Hopper. He served as a Bergen County Freeholder in 1744, 1751, 1759, and 1764-5. She was born in Ho-Ho-Kus, the daughter of Andries H. Hopper and Abigail Ackerman of Paramus. The couple married in 1731.

Another spoon board is inscribed "L DMR/P DMR" (Fig. 1 center). The reverse side is dated "1791." Petrus Demarest (1769-1841) married Lea Blauvelt at Tappan, October 30, 1793.

The lag in time between the date of the token and the actual marriage indicates that customs varied as to the appropriate occasion for presenting a carved token. Some were obviously wooden valentines which indicated a suitor's intentions. Its acceptance probably indicated a reciprocal interest and a courtship ensued. These tokens were also used as a confirmatory gift at the time of betrothal. According to prenuptial contracts, a prospective groom was given a specified time, usually a year, in which to accumulate the necessary estate to maintain his bride according to her expectations. This long engagement would also explain the spoon boards predating marriage.

One one spoon board, the crest has been elaborately cut out with a fretsaw to form a triangular pattern of roundels. It is marked "Anno 1734/Daviet De Marest," (Fig. 1 right). The initials are separated by the date. This token was probably made by the donor for Marritje Demarest. The couple was married October 29, 1736, at Schraalenburgh.

*The Dutch term "lepel borties" may be translated as either spoon board, rack or holder.



Fig. 1. (left) Spoon board, Paramus, 1731. Inscribed "AN 1731 AH" within a heart, chip carved design, three strips for 12 spoons, from the Zabriskie-Van Dien house on Paramus Road. Jan J. Zabriskie (11) was a farmer in Paramus. He married in 1731, 19½" x 9½". Bergen County Historical Society (25.1).

Fig. 1. (center) Spoon board, Bergen County, 1791. Inscribed "L DMR P DMR" on face, "P + D 1791" on reverse, chip carved, three strips for 12 spoons. Petrus Demarest married Lea Blauvelt at Tappan, October 30, 1793, 21½" x 8". Bergen County Historical Society (25.2).

Fig. 1. (right) Spoon board, Schraalenburgh (now Bergenfield), 1734. Inscribed "D ANNO 1734 M H / Daviet De Marest," chip carved, painted design, three strips for 12 spoons, four round balls at bottom. Probably made for Marritje Demarest, who married October 29, 1736, at Schraalenburgh, 14" x 8¾". Bergen County Historical Society (25.3).





The most elaborately worked board, found in the Garretson Forge, has the beautiful profile of a tulip in the uppermost panel (Fig. 2). Four mermaids appear between the two upper spoon-ledges.

A spoon rack in the collection of the Bergen County Historical Society has spirals and flowers (Fig. 3). The crest is curiously carved with a cupboard in which linens and other finery were stored. A potted houseplant and other crockery sit atop the tall chest.

The crests of the spoon boards were usually semicircular as if to represent the rising sun. Many are surmounted by a small knoblike peak. In the cupboard spoon board, this tiny circle was inscribed with a face.

Fig. 2. Spoon board, Fair Lawn, c. late 17 C. or early 18 C., pine, three strips for 12 spoons, found at the Garretson Forge, design includes four mermaids, 7½" x 21¼". Private collection.

Sometimes, the entire board was painted, with bottle green being the most frequent choice of color. Occasionally, the design was emphasized by painting the incised pattern. Bright active colors, such as yellow, red, white and orange were chosen. The base of the board was usually lobed or had lathe-turned knobs inserted.

Through color and design, what could have been merely a mundane and utilitarian object also served as a sentimental and ornamental family treasure for a suitor and his prospective bride. Even today, the fanciful spoon boards intrigue us with their enduring charm.



Fig. 3. Spoon board, Bergen County, c. late 17 C. or early 18 C., chip carved, picturing cupboard with three potted plants, three strips for 12 spoons, knoblike peak has a carved face, 24" x 8". Bergen County Historical Society (37.15).



George Wolfkiel

Potter along the Hackensack River (Bergen County)

1805-1867

In a broad sense, pottery is any object made of clay and hardened by heat. Since prerecorded times, clay deposits along the Hackensack River have supplied native craftsmen with the material for everyday wares from bricks to dishes. In a river area, an overgrowth of cattails has traditionally indicated a good underlying clay bed. Such a deposit near the old Hackensack-New Bridge region has been worked by many potters, the most celebrated being George Wolfkiel.

Wolfkiel came to the Hackensack area from Franklin County, Pennsylvania. For about thirty-five years, he turned out earthenware and stoneware at his "Pottery Bake Shoppe." At least some of his wares were sold locally. Today, Wolfkiel is best known for his slip decorated pie plates.

Numerous pieces from his hand indicate that he worked in the neighborhood of New Bridge as early as 1830. For example, a set of four cups and saucers were made by him for the wedding of Mrs. Zabriskie of the Ramsey area in 1830. A flower pot with attached saucer inscribed with a man's name and dated 1831 has also been attributed to the New Bridge potter. A bacon plate inscribed "Hard Times in Jersey," now in the Wadsworth Atheneum at Hartford, Conn., is said to have come from his shop. Another slipware pie dish, on display at the Steuben House, is recorded as having been purchased at the Wolfkiel pottery in 1840 by A. Auryansen, (Fig. 4 upper). The only dated pie plate found is in the Bergen County Historical Society's collection. It bears the date 1848, (Fig. 4 lower).

The first deed reference to George Wolfkiel records the purchase of a parcel of land, April 21, 1847, between the west bank of the Hackensack River and Kinderkamack Road. There is archaeological and photographic evidence of a kiln and clay pits on the east bank of the river in New Milford. Pot shards indicate that this clay deposit has been worked since aboriginal times.* Several fragments are of a quality similar to Wolfkiel's known work and local tradition says that he operated at this spot.

In 1855, Wolfkiel bought land on New Bridge Road in Schraalenburgh, now Bergenfield, from Ralph and Catherine Vanderlinda. An 1860 map shows G. Wolfkiel residing on this tract. Two other lots were also conveyed to Wolfkiel at the same time, all lying within old Schraalenburgh. Completing the limited picture of this craftsman is the burial marker beside Old South Church, Bergenfield, memorializing his death March 29, 1867, at 62 years of age.

Wolfkiel worked in both traditions of pottery manufacture: earthenware and stoneware. Earthenware is highly utilitarian and was commonly used on the east coast before the Revolution. It is a low-fired, porous, brittle clay body, made non-porous by the use of lead glazes. After 1800, more utilitarian pieces were made out of stoneware clays. Large deposits of this clay were and still are found in New Jersey. Stoneware is relatively high-fired, heavy, durable and non-porous. For these qualities, it was commonly used for the storage and preservation of food and liquids. Stoneware was often salt-glazed, not only to enhance its appearance, but also to further render it watertight and acid resistant.

These utilitarian vessels enter the realm of folk art only when ornamentation is added. The red earthenware Hackensack pie dishes by George Wolfkiel are today appreciated for their unique slip decorations in a folk tradition. Slip is a buff clay worked to a liquid consistency and applied to the redware surface with a goosequill attached to a cup of slip. The characters placed on the plates of George Wolfkiel include initials, names, dates, bird forms and abstract designs. Although no signed example of his work has yet been located, his signature may be seen in the personally stylized characteristics of his script, particularly his "y" endings in the names Sally, Molly or Ginney,



Fig. 4. (upper) Pie Plate, Newbridge (now River Edge), c. 1840. Redware plate with slip decorations of dots and 7 swirls. Attributed to George Wolfkiel. Reputedly purchased by A. Auryansen in 1840 at Wolfkiel's pottery. Auryansen was born in Closter, son of John and Elizabeth Auryansen. He lived in Hackensack after his marriage to Cornelia Haring. He was employed by the Erie R.R. for 40 years. Since the plate was never used, it was probably a gift for display at the time of his marriage, 11½" diameter. Bergen County Historical Society (60.3), gift of W. O. Allison Fund.

Fig. 4. (lower) Pie Plate, New Bridge (now River Edge), 1848, attributed to George Wolfkiel. Redware plate with underlined date and scrolled border in slip, 13" diameter. Bergen County Historical Society (60.7), gift of W. O. Allison Fund.

*archaeological dig at site, c. 1902.



(Fig. 5). Two prized plates bear an embossed profile of Washington on a medallion; one is further embellished with his name and thirteen stars. Supposedly, other pieces commemorated Martha Washington and Lafayette.

A loan exhibition, organized in 1920 by Frances A. Westervelt, curator of the Bergen County Historical Society and president of that group in 1914-15, included fifty pieces attributed to Bergen's own potter. Wolfkiel's work in stoneware is referred to in Westervelt's *History of Bergen County*, Vol. 1. She mentions his "salt glaze (grey) crocks decorated in blue with the American flag and his signature. . . ."

George Wolfkiel was only one of several potters who worked along the Hackensack River. Other documented potters were Isaac V. Machett and his son, Jacques Mirgot and Peter Peregrine Sanford. Like them, Wolfkiel signed very few of his pieces. What remains must be documented by oral tradition, archaeological digs and the study of stylistic elements. Official records document very little of Wolfkiel's life and industry, but the remaining pieces of his work document his art.



Fig. 5. (left) Pie Plate, New Bridge (now River Edge), c. 1830's. Attributed to George Wolfkiel, inscribed "Sally." Redware pie plate, slip decorated, 12" diameter. Bergen County Historical Society (59.17).

Fig. 5. (center) Pie Plate, New Bridge (now River Edge), c. 1830's. Attributed to George Wolfkiel, inscribed "Molly." Redware pie plate, slip decorated, 13" diameter. Bergen County Historical Society (56.20), gift of Mr. I. B. Hopper.

Fig. 5. (right) Pie Plate, New Bridge (now River Edge), c. 1830's. Attributed to George Wolfkiel, inscribed "Ginney." Redware pie plate, slip decorated, 13" diameter. Bergen County Historical Society (60.6), gift of Mrs. Lotta Demarest Treadwell.

Weavers of Bergen County

On the eve of the Civil War, America remained a community of independent farmers much as it had been in the days of the Revolution. Before the mechanization of agriculture, many hands made for light work and so large families were the rule. Living quarters were cramped. Servant laborers frequently boarded in the farmhouse and the manufacture of basic necessities, largely a domestic industry, further consumed vital space. The household huddled closely together in winter to benefit from the woefully inefficient fireplace.

Given the conflicting demands upon space, sleeping arrangements made the best of a difficult situation. In the most primitive circumstances, the family snuggled together for warmth. A new-born dozed between his parents. An infant slept in his rocking cradle, commonly hooded for protection against drafts. Children were bunched together in a trundle bed, which was stowed away when not in use. Adolescents were bundled off to the loft to sleep between feather ticks supported on a low frame. The master bed was placed near a hearth, and even in a prosperous farmhouse, the best parlor often doubled as the master bedroom.

Whenever affordable, the bedstead was designed to shut out drafts and to conserve body heat. Curtains closeted the sleeper in a high-post bed and canopy. Bed rugs and spreads were piled on for added warmth. The embellishment of bed drapes and coverlets befitted one's station in life and much attention was lavished upon them. Those unable to afford fine imported fabrics would create suitable adornment through their own needles and looms. After all, the master bed, so practically adorned in fabric, was counted among a family's most prized possessions. Above all else, it was considered as "the family Teraphim, secretly worshipped, and only exhibited on very rare occasions."¹

Ancient bed curtains have rarely survived. They declined in popularity during the 1830's as improvements in domestic heating rendered them obsolete. Therefore, few heirlooms better express the close interweave of folk decoration and practical utility than the quilt and woven coverlet. These bright counterpanes not only insulated against the cold in poorly heated chambers, but added an eye-catching topping to the bed during day.

Locally, the nocturnal habitat of our ancestors is glimpsed through inventories of their personal effects. An estimate prepared in 1782 of the damages sustained by Hendrick Kuyper of Hackensack during the Revolution, lists "one Callego (calico) Coverlid quilted," "two Sets of Curtens almost new," "one blanket," and "one Callego Bed Spred."² An inventory, taken in 1809, of the goods and credits of Abraham Ely of New Bridge mentions "one spread & A suiet (suite) of Curtains & Bedsted" and "two cover Lid."³

The term coverlet was used in a generic sense to describe any type of bedcover. Today, its use is generally restricted to the description of patterned spreads woven on a loom. Earlier generations included these woven counterpanes under the broad heading of blankets.

During the first century of settlement, decorative weaving was largely the product of home industry. Farm families, schooled by necessity, were exceptionally versatile by modern standards. The aforementioned inventory of Hendrick Kuyper includes "one Lome (loom) as good as new."

Catherine Jane Brinkerhoff, who was born in 1831 at the Ackerman-Brinkerhoff homestead on Essex Street in Hackensack, remembered as a child how the big wool wheels and looms for weaving blankets were stored in the large open attic of the house.⁴ Since flax and wool were produced and processed by the Jersey Dutch, many a farmhouse supplied its own needs for woven cloth. In fact, on the eve of the Revolution, New Jersey was foremost among the colonies in sheep raising, with 144,000 head.⁵ Local use of cotton was not prevalent until 1794 when mills in Paterson began producing an abundant, low-cost supply of coarse cotton yarns.⁶

One ancient coverlet in the collection of the Bergen County Historical Society shows the artistry achieved by domestic weavers on narrow four-harness looms. It is a full spread made up of two strips seamed up the center, each measuring 28½ inches in width and 84½ inches in length. Fine woolen yarns dyed in three shades of indigo and one of natural white are arranged in horizontal bands of differing width. Strong vertical ribs of color are created as the weft undulates through the linen warp, successively passing a single warp thread and then a group of four threads. As two contrasting colors in the weft reverse themselves at these same intervals, none of the linen warp threads are exposed. Individual color bars are arranged vertically and horizontally so that they never touch another bar at the same color. The horizontal stripes of this counterpane bear a familial resemblance to the reeded borders used on Hackensack Valley furniture. Variations in the dye and the use of native materials indicate the workmanship of a gifted amateur and an early date of manufacture.

At least two blue and white blankets of Bergen County origin were produced on four harness looms using an overshot weave. Geometric figures in conventional repeats were created as *skips* or *floats* of weft material passed over a tabby foundation. Once mastered, this technique allowed greater variations in design. One such coverlet is made up of two strips seamed up the center; each strip measures 31½ inches in width and 81½ inches in length. It combines one of the *wheel patterns* with a diamond figure and is called a *lover's knot*. It has a 5 inch border on all four sides (Fig. 6). The other coverlet employs a simple patch pattern in which alternating filled and vacant squares create a variation of *doors and windows*. Both overshot coverlets are made of indigo wool and natural cotton and probably date to the turn of the nineteenth century. Although possibly the work of master tradesmen, coverlets produced by the four-harness overshot weave mark the culmination of the domestic tradition in decorative weaving.



Double woven blankets employing geometric devices came into fashion as early as 1725 and remained popular for a century. By this method, the weaver produced a front and back piece simultaneously which interlaced at the outlines of the design. Thus, the pattern is reversed in color on opposite faces of the blanket. Continuing a strong local preference, indigo wool and white cotton were used exclusively in their manufacture. The only acceptable variation was the substitution of contrasting shades of indigo blue. The manufacture of double woven coverlets involved greater technological sophistication. A loom of at least eight harnesses was required. Two warp beams were needed for the double warp of indigo wool and natural cotton.⁷ These heavy blankets are, therefore, the product of specialized tradesmen who were willing to make the necessary capital investment in equipment.

Unfortunately, these heirlooms were wrought anonymously. The identities of professional weavers working in Bergen County at an early date have rarely come to light. A receipt from 1767 records that John Masseles, a weaver of Hackensack, paid Jacobus Demarest of New Bridge for weaving linen and a Miss Leacraft for weaving woolen cloth. Another early weaver named John Naugle paid Peter J. Demarest for weaving linen in 1807.⁹

These transactions suggest that a commercial demand for cloth of everyday wear existed at an early date. Numerous surviving examples of elaborate double weaving indicate a market for more decorative wares. The demand for utilitarian cloth was met by a cottage industry organized around a master weaver. He apparently subcontracted work to local farmers and spinsters, who supplemented the family income by manufacturing the staples of the trade. The professional weaver executed custom orders requiring advanced skills and a more elaborate technology.

The flawless intricacy of the double weave in geometric repeats attests to the great mental and manual dexterity of the folk artisans who produced it. As with overshot weaving, their patterns were painstakingly plotted in drafts, which guided the craftsman as he executed the work entirely by hand.

Seven double-woven coverlets of Bergen County origin were examined for the purposes of this study. All except one use figures of the rose type in four block patterns or patterns of the *Lisbon star* type on five or more blocks. Five of these coverlets survive in the possession of the Bergen County Historical Society.

Two identical coverlets make use of a figure closely related to the *Lisbon star*. A decorative figure used as the hub of the wheel in this design is an interesting variation of the traditional *snowball*. It is a square inset by nine small crosses, which has four stepped-gables protruding from each of its four faces. Perhaps a skyline broken by the silhouette of Dutch town houses inspired its designer.

Another double-woven coverlet, made up of two loom widths and measuring overall 57 inches by 70 inches, is a variation of a simple rose pattern popularly call the *whig rose*. It has a six inch border and a fringed baseline.

A most distinctive example of the double weave, now in the possession of the Bergen County Historical Society, uses the *Lisbon star* in the central panel, but is bordered on three sides by a *pine tree* border.

A coverlet from the Demarest family woven in contrasting shades of indigo is a beautiful curiosity. It is made of two strips, each measuring 33½ inches in width and 84 inches in length. Blocks framing a star within a checkerboard and a figure of the *rose type* are separated by open blocks.

The description of such patterns as *stars*, *roses*, *chariot wheels* and *church windows* is purely imaginative; these designs are figurative and not literal depictions of the named objects.

During the second quarter of the nineteenth century, an important technological breakthrough revolutionized design in local coverlets. Joseph-Marie Jacquard, a mechanic in the silk weaving district of Lyons, France, successfully automated the ancient draw loom process of weaving patterned textiles. His mechanism was introduced to the United States in 1826. Through Jacquard's inventiveness, a design could be reduced to perforations on a sequence of cards. With each warp thread mechanically controlled, the punched cards continually instructed the loom as it opened a shed for the weft to pass. The predetermined pattern was thus mechanically translated into cloth. This was the first programmable machine and a direct ancestor of the modern computer.¹⁰

At the time of this writing, over fifty coverlets in which the double weave was controlled by a Jacquard mechanism have been attributed to five weavers who worked in Bergen County. There is a rumor of a sixth local weaver, but no piece has yet surfaced which may be positively identified as his work.

David D. Haring, from 328 Tappan Road, in what is now Norwood, is the best documented of Bergen County's weavers. At least nine coverlets were signed by him between 1833 and 1834. Two coverlets made in 1835 for Caroline Hopper and Eleanor Van Dien were apparently initialed by him. Three other coverlets have been identified as his work on the basis of his pictorial trademark: a *framed rose* with four leaves growing from its branches. Another

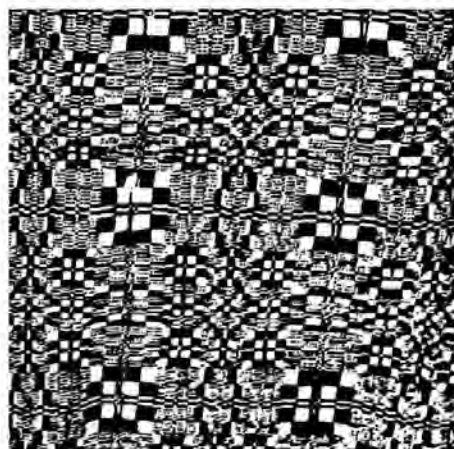


Fig. 6. Coverlet, Bergen County, c. turn of the 19 C. Wool and cotton indigo and natural color. The weaver has created a wheel design with his four-harness loom. Made in two strips, seamed up the center, 81½" x 63" Bergen County Historical Society (45.19).

five coverlets have been attributed to him with varying degrees of success. It is claimed that the work of David D. Haring may be identified by the fact that he alone among local weavers used capital letters exclusively when inscribing a client's name in a cartouche or corner block. This has been proven false, however. See N. Young coverlet, (Fig. 13).

David Daniel Haring was the third child and second son of Daniel A. Haring by his second wife, Mariah Alyie. He was born February 23, 1800, at the Abraham A. Haring homestead in present day Rockleigh. He never knew his father who died within a year after his birth. His mother married Jacob Echerson, January 2, 1803. His step-father became his legal guardian, January 28, 1803.

Shortly after his mother's remarriage, the family moved from his grandfather's house on Piermont Road to Tappan. Nothing further of his life is known until his marriage to Leah Vervalen, September 15, 1821, at Tappan. She was the only child of Hendrick and Cornelia Vervalen, who were neighbors of the Echersons and Harings. David purchased forty acres from his new in-laws, the following spring. He and his family lived on the farm along Tappan Road in present day Norwood for the remainder of his life.

David D. Haring must have begun his career as an independent craftsman about the time of his marriage. He is described as a weaver of coverlets, table-covers, rugs with tufted surfaces and Indian Rose blankets.

The oldest woven pieces attributable to David Haring we have found are two *Cherokee Indian Rose* blankets (Fig. 7) which date to 1825. These curiosities were traditionally woven of the softest white wool for the dower chest of prospective brides. Each blanket was made of two loom widths whip-stitched together. A stylized rose was embroidered in brightly colored wools on each of the four corners.¹¹ This embroidered design is not a literal depiction of the *Cherokee Rose* (*rosa laevigata*), which is a smooth-stemmed white climbing rose of Chinese origin and popularly cultivated throughout the South. The *rose* blankets worked splendidly as display pieces, but the decoration was hardly practical as ordinary use would have easily damaged the embroidery.

David Haring probably produced the traditional geometrically-patterned coverlets in a double weave and surviving examples may have come from his hand. He seems to have experimented with the Jacquard mechanism as early as 1830. The earliest Jacquard coverlet attributed to him bears the initials of a client "M VH" (probably a Van Houten or Van Horn) and the date "Dec 21 1830." The design is somewhat monotonous in comparison with later examples as it relies upon the repetition of one floral medallion throughout the main pattern. Attribution is based upon the fact that the flower in the main pattern is very similar to the *rose* that became Haring's trademark. Unfortunately, the same floral figure with various different blossoms appears as a medallion motif on a coverlet woven in 1831 for Eliza Ann Demott which has been attributed to Teunis Cooper. It also appears in a medallion on a coverlet signed by "N. YOUNG, WEVER (sic)" which is dated 1838. The reproduction of even identical figures is not a sure indication of the weaver's identity since perforated cards used in the process became commercially available soon after the Jacquard mechanism was introduced.

The use of lower case letters in the printed date (Dec 21/1830) on the "M VH" coverlet makes its attribution to David Haring problematic. The bold *American eagles* and *running foxes* which appear at the bottom border of this coverlet are unknown in Haring's canon of design even though four *Haring roses* make up the squares in the center. A rooster used in the signature block at the four corners of the coverlet, though similar to Haring's work, appears to be the trademark of a weaver whose identity is yet unknown. Two others, closely resembling the above mentioned "M VH" coverlet, use the same center groupings; *eagle*, *running foxes* etc. around the border, but the trademark is a *rooster facing a hen* in all corners. The first, privately owned, is inscribed "RAT/Feb 11/1831" and the second, badly damaged, is in the collection of the Bergen County Historical Society. It is inscribed "N H B(?) / Jan 14/1831."

A double cloth-coverlet bearing a cartouche inscribed "W & V/ DEGRAU/ 1832" is the first we have found to carry the *Haring Rose* as a trademark. By this date, David Haring had perfected most of the characteristics of his style. The use of four different medallions in the main pattern is visually stimulating. One medallion is composed of

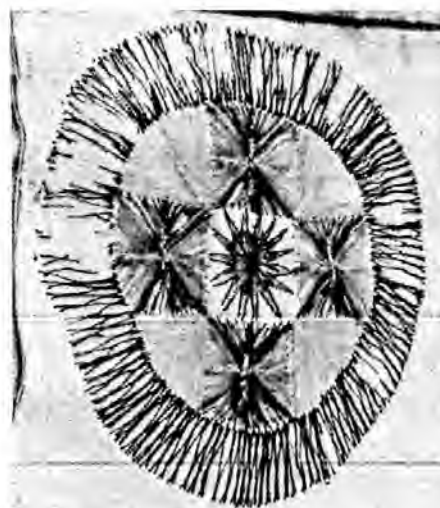


Fig. 7. Blanket, present day Norwood, c. 1825. Natural wool woven in two strips and seamed up the center with a brown woven strip on two sides. Embroidered with red, yellow, tan and brown at four corners, attributed to David D. Haring. The name *Cherokee Indian Rose* refers to the sunburst design in the four corners. There is also red featherstitching over the center seam and on the two salvage sides. Often overlooked in the current popularity of quilts and coverlets are the simple bed coverings that served the American family in the 19th century. Earlier blankets are usually two loom widths, seamed up the center. This version and the later seamless products of factory looms were embellished by embroidery, sometimes in a center medallion and sometimes in the four corners. Similar examples were published in the *Papers and Proceedings of the Bergen County Historical Society* 1915-1916 and by Georgiana Brown Harbeson in 1938 in *American Needlework*, citing an example in Harlow House in Plymouth. Double bed size, Blauvelt-Demarest Foundation.

eagles encircled by stars. Another makes use of a reworked *Haring rose*. Sprays of stylized flowers make up the two remaining medallions. These large central figures are interspersed with flying birds and small diamonds in a halo of stars. The *Tree of Life* (see title page), an urn with flowers, and a church are alternately repeated as a border motif. These are underlined by a blossoming vine in neat swags. The weaver has varied his border along the foot of this blanket to accommodate his client's name. The lettered cartouche is flanked by a rooster. At the center of the bottom border, Haring repeated the eagle and star motif from the main pattern. His trademark, neatly framed, takes up all four corners. The baseline is fringed.

The "DEGRAU" coverlet is also interesting, because it is one of two coverlets made in the same year (1832) that introduced the full spelling of a client's name in place of the initials found on all earlier coverlets. The other coverlet was made for "Ann/P. Cole/1832". Its design is similar to the "DEGRAU" piece. Curiously, its trademark is ever so subtly different from Haring's. The branches of the *framed rose* reportedly bear only two leaves. At the time of this study, the only other coverlet found, marked with a similar rose, was done for "Maria Brinkerhoff/1843" (Fig. 8). As with the three-leaved *Christie Rose*, this subtle variation probably indicates the handiwork of another weaver.

Jacquard coverlets woven prior to 1832 should, perhaps, be regarded as experiments in a new medium. A coverlet inscribed "HTH/ March 8/ 1832" shows the weaver's struggle to achieve harmony among the diverse elements in his design. In this piece, the weaver avoids the stifling repetition of one figure in the main pattern by using four different medallions. Three of these are the usual stylized bouquets, but the fourth is a shimmering sun orbited by eight-pointed stars. His borders, however, are much too busy. Here the parade of roosters, doves, urns, churches, trees, eagles, partridge and basket of flowers are a distraction. These are underlined and unduly emphasized by a chain of curiously speckled and striped eggs along the edge. The rooster perched on an oval, so often seen on local coverlets was extracted from this border motif. The egg upon which he stands is a link in the border chain (see Brinkerhoff coverlet Fig. 8).

Once Haring and his contemporaries mastered the elements of good design, they rearranged and interpreted their standard motifs with speed and confidence. If surviving coverlets are a fair indication peak years for the trade were 1833 and 1834. David Haring manufactured at least three identical coverlets in 1833: the first for Abraham and Sally Hopper (1833), the second for Rachel Felter (July 4, 1833) and the third for Leah Naugle (December 14, 1833). Another coverlet made for Margaret Ann Cole has the same date of December 14, 1833, as that made for Rachel Felter, indicating that the inscribed dates probably have a significance other than the date of manufacture.

A rare undersized (53" x 71") coverlet signed by David D. Haring is unusual because it is inscribed with a man's name in the cartouche: "JOHN C./DEMAREST/April 3, 1834" (Fig. 9).

If all the Jacquard coverlets presently attributed to David D. Haring were accepted as authentic, his work would span seven years. Pieces bearing either his name, his initials or his trademark cover only the years 1832 to 1835. The sudden decline of his trade is difficult to explain. He may have suffered irreversible losses in the business panic of 1837. After 1838, as popular taste switched to more naturalistic ornament on coverlets of a single width, he was, perhaps unwilling or unable to make a substantial capital investment in a wider loom and new patterns.

In any event, Haring long outlived his career as a Jacquard weaver. He died on February 28, 1889, and was buried in a cemetery in Tappan, N.Y. He left the considerable sum of \$38,277.60 to be divided between his two daughters.



Fig. 8. Coverlet, present day Norwood, 1843. Inscribed "Maria Brinkerhoff / 1843." Indigo and natural color, rooster, flower, birds, trees, eagle with heart motifs, 72" x 110". Bergen County Historical Society (68.8).

At least four Jacquard coverlets were signed by "I. Christie, Weaver". They were made for Mary Bogert (1834), Sarah Demarest (1834) (Fig. 10), Rachel Demarest (1834) and Maria Bogert (1835). The cartouche of each blanket identifies it as "The Property of/ . . ." its owner. Two of these coverlets are woven using dark and medium shades of indigo. The third conforms to the conventional pattern of indigo wool and natural cotton.

Nothing further is known of I. Christie except that his coverlet designs virtually duplicate those of David Haring. There may be some significance in the fact that the four signed blankets were made for individuals with only two family names. The Christie trademark is a *framed rose* almost identical to Haring's, yet bearing only three leaves on its branches. Perhaps these less developed roses were a gesture of respect to an elder or more accomplished craftsman (Fig. 11). There is strong visual evidence to suggest some professional association between the two weavers. Since the Christie coverlets date to the peak years of the trade, it is conceivable that David Haring may have trained and employed help to meet the demand.

I. Christie may elude scholars because of his old-fashioned preference for the letter "I" in place of the letter "J." As late as 1827, a sampler made in Bergen County did not include "J" in its alphabet. Any one of several Jacob, John or James Christies may yet prove to be the elusive weaver. We also cannot discount the possibility that this craftsman was not a man at all, but an Irene or an Isabella. If so, she would be one of very few women to have worked in the Jacquard tradition.

A single Jacquard coverlet inscribed "EADM/Nov 28/1831" is attributed to Teunis Cooper of the English Neighborhood.¹¹ A Teunis Cooper married Lydia Lydecker, February 8, 1812, at the English Neighborhood True Reformed Church (now Ridgfield).¹²

The coverlet is said to have been made for an Eliza Ann De Mott. The De Motts were early settlers at Walton in the English Neighborhood (near modern Leonia). In the third generation, a John De Mott married Eliza Ann Vanderbeck on an unknown date and settled in this area.¹³ This combination of facts makes attribution of the coverlet to Cooper seem plausible.

The Cooper coverlet bears a strong resemblance to the aforementioned coverlet marked "HTH/ March 8/1832", except that the earlier piece suggests greater artistic control over its elements. The affinity is emphasized by the duplication of the lower border and the use of lower case letters in the date. Central medallions using the eagle and a reworked *Haring Rose*, as well as the *Tree of Life* in its side borders, indicate a common source for local motifs. The Cooper blanket bears a striking likeness to one produced by David Haring for Jan Van Wagoner in 1833.

The *Papers and Proceedings of the Bergen County Historical Society* for 1915-16 lists James A. Haring of Harrington Township, (the area called the Back Neighborhood, Old Tappan,) as a weaver of coverlets about 1825.¹⁵ It claimed that many of his pieces were in a fine state of preservation in 1916, but no work can be identified as his today. The photograph of a beautiful white tufted counterpane (Fig. 12) is captioned simply "Haring, Weaver 1800."¹⁶ No evidence for its authorship and age is given. Such woven tufted work is rare. White cotton was used both for the warp and the weft. A heavier thread of loosely twisted material, such as candle-wicking, was used to create the pattern.¹⁷

James A. Haring — Jacobus Abrahamse Haring born January 13, 1799, is probably the son of Abraham D. Haring and Elizabeth Peek. He married Maria Nagel, born February 26, 1801, at Tappan. She was the daughter



Fig. 9. Coverlet, present day Norwood, 1834. Inscribed "JOHN C. / DEMAREST / April 3, 1834" and "David D. / Haring" in parenthesis. The word "Tappan" is also woven in along the side. Indigo and natural, cotton and wool, double jacquard cloth, pieced in center. Design of flowers, birds, roosters, trees, snowflakes, and Haring trademark, a four leaf rose in all corners. Note small size, 53" x 71". Bergen County Historical Society (45.15).

of John and Cornelia Auryansen Nagel of Closter. The 1840 census lists James A. Haring as being engaged in "Trade and Manufacture." It is not known, at this time, whether he wove the white tufted counterpane. He was not a near relative of David D. Haring, who worked in the same neighborhood, around the same time.

Whether or not Nathaniel Young should be included in the list of Bergen County weavers is still a matter of debate. He does not appear in the abstracts of the New Jersey Census for 1830 or 1840. At least one coverlet signed by him was made for a client in New Hackensack, Dutchess County, New York. However, some sources place him in Bergen and Hudson Counties during the early 1840's.¹⁸

The earliest known coverlet signed by Young was made for "RACHEL/VANDUYNE/SEP 14, 1834." It is indistinguishable from the work of David Haring, not only in the style and arrangement of the motifs, but also in its use of the so-called Haring Rose with four leaves as a corner trademark. In fact, the Van Duyne coverlet is nearly identical in every particular to one woven by David Haring for Margaret Ann Cole on December 14, 1833. The rose trademark on the Van Duyne coverlet is edged with the signature of "(N. Young)" along the bottom border and with the place of manufacture, "Pine Brook", along the side border. Enclosing the signature within parentheses and identifying the place of manufacture on a line perpendicular to the signature are techniques used by David Haring on coverlets woven for Rachel Felter (July 4, 1833), Leah Naugle (December 14, 1833), Sally and Abraham Hopper (1833), and John C. Demarest (April 3, 1834). The Pine Brook identified as the place of manufacture is probably the Morris County village of that name, located in Pequannock Township near the Passaic River. A Van Duyne family settled in this vicinity prior to 1741. Interestingly, a Rachel Van Dien of Morris County married Simon Speer of Bergen County on December 23, 1834.

Although the Van Duyne coverlet is presently the exception to the general rule, it indicates the risk of attributing the manufacture of a coverlet to a specific weaver solely on the basis of a trademark. It also strongly suggests a single source for local motifs.

A white cotton and indigo wool coverlet signed "N. Young, Wever (sic)" and dated "1838" is in the possession of the Bergen County Historical Society (Fig. 13). Since it is seamless, it was obviously designed and woven as a single unit on a broad loom. Eighteen medallions of four different types are interspersed with twelve smaller medallions in the main pattern. These are bordered by grapes, daisies and morning glories. Several of the motifs closely resemble the work of Christie and Haring. The stem and foliage of a flower used in one of the large medallions is identical to the *Haring Rose*. Only in the border design does Young assert his individuality.

Any suggestion that Young was an itinerant weaver should be regarded with skepticism. His broad loom and mechanical apparatus could not have easily been packed up and taken on the road. His seamless coverlets required a considerable investment in equipment and his wares would represent the state of the art at the time they were made. He may have sought and attracted a more widely dispersed clientele, thus explaining the comparatively broad distribution of his work.

Because of his known use of a wide loom, many seamless coverlets made in and about 1840 have been attributed to Nathaniel Young. Many of these express the taste for more naturalistic ornament. Unfortunately, these coverlets bear only the clients's name.

A coverlet woven for "Mary Ann / Demarest 1835" is of considerable interest in the evolution of Jacquard design as it heralds the trend towards elaborate botanical motifs. Exaggerated foliage, finely detailed, is the



Fig. 10. Coverlet, present day Norwood, 1834. Inscribed "The Property of / Sarah Demarest / 1834" and "I. Christie Weaver." Indigo and light blue, cotton and wool, design of eagles, stars, trees, birds, animals, urns and rooster. 69½ x 89". Bergen County Historical Society (38.4).

distinguishing characteristic of this piece. Its innovative workmanship may mark a local weaver's transition to the use of a broad loom. The coverlet is woven in contrasting shades of blue and appears to be seamless.

An indigo wool and natural cotton coverlet inscribed "ANN / ZEBRISKIE / 1838" shows further experimentation with design. Its motifs are highly individualistic, such as the *swastika* with thick lobed arms. This whirling device is a good luck sign of prehistory origin, and in this instance, was probably borrowed from an American Indian source. A large leaved grape is used both to edge the central design and, on a smaller scale, to edge the entire blanket. The thin undulating vine and curled tendrils are an ambitious use of a curved figure.

A coverlet woven for "JASPAR/DEMAREST/1841" survives in the collection of the Blauvelt-Demarest Foundation (Fig. 14). It is an exquisite example of how weavers eventually realized the full artistic potential of mechanical weaving. The fluent use of curves is displayed in scrolled foliage and blossoms which spill from cornucopia in the border design. Greater command of detail is everywhere evident, especially in the finely lobed and veined leaves and in the sparkle of tiny berries and blooms. Here, the Victorian decorator celebrates the fecundity of nature without becoming heavy-handed.

A coverlet inscribed "Maria/Brinkerhoff/1843" is indistin-

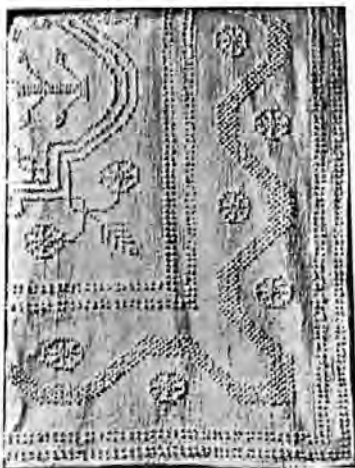


Fig. 12. Coverlet, Bergen County, c. 1800. White on white, tufted counterpane, pictured in the *Papers and Proceedings of the Bergen County Historical Society 1915-1916* is labeled a "Haring", but cannot be located for the exhibit.

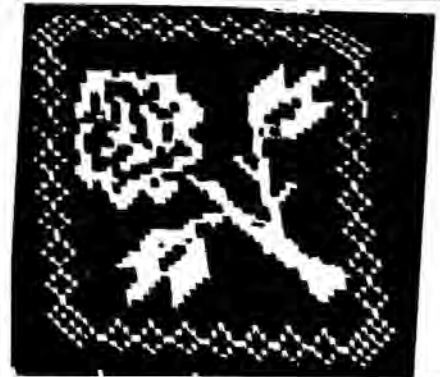


Fig. 11. (upper) The four leaf trademark found on David D. Haring's coverlet for John C. Demarest (Fig. 9).

Fig. 11. (center) The three leaf trademark found on the I. Christie coverlet for Rachel Demarest.

Fig. 11. (lower) The two leaf trademark found on an unsigned coverlet for Maria Brinkerhoff (Fig. 8).

guishable from coverlets woven a decade earlier by Haring and Christie (Fig. 8). It was presented to her as a wedding gift. It bears a framed rose with two leaves growing from its branches as a trademark. In 1843, another coverlet was woven for "ANN ACKERMAN" which records the changing fashion. The images remain stylized; in fact, the balsam medallion is repeated from earlier coverlets, but the composition is entirely limited to floral display, focusing on a large central bouquet. It was woven as a single unit measuring 73 inches by 87 inches. Some collectors feel that these coverlets are too sophisticated to be considered folk art and prefer the early examples.

The culmination of the Jacquard tradition was reached in a coverlet manufactured for "Rachel Demarest" (Fig. 15). It is undated, but may have been made for the Rachel Demarest, who married Henry De Mott of Teaneck in 1850 and settled in Schraalenburgh (in the area now encompassed by Dumont). It was probably manufactured about the time of her marriage. This piece is virtually a botanical essay. It is a single unit with remarkable literal depictions of floral subjects (except that the designer could not resist overdressing his blooms in fanciful foliage). The composition is based on a central bouquet. The yawning lilies display elaborate stamens. Holly and berries are underlined by a Greek fretwork along the edges. A coverlet identical in design and dimension to Rachel Demarest's is inscribed "Jane C./Bartholf", and is in the possession of the Bergen County Historical Society.



Fig. 13. Coverlet, present Norwood, 1838. Inscribed "N. YOUNG WEVER (sic) / 1838." Indigo and natural colored wool and cotton. Design of birds, flowers, snowflakes, and grapes, 75" x 98". Bergen County Historical Society (79.1).

The work of David Haring, I. Christie, Teunis Cooper and Nathaniel Young has much in common. Indigo wool and natural cotton were used as both the warp and weft in all local coverlets in which the weave was controlled by the Jacquard mechanism. The only accepted variation was the substitution of a medium indigo for the white to create subtly contrasting shades of blue. Prior to Young's use of a broad loom, these blankets were formed of two loom widths joined together. Each strip is approximately 36 inches wide.

The same pictorial figures are common to all local weavers, though each craftsman freely interpreted each motif to suit his individual sense of composition. The inspiration for these stylized and often fanciful images seems to have been quite eclectic. Some images evoked the flora and fauna of ancient fables, while others pursued the contemporary taste for ornament in imitation of classical antiquity. Designs may have been copied from the printed cottons of India and from the carpets of the Near East, but the source of inspiration was often as near as the family garden.

The Tree of Life is a recurring border motif in Jacquard coverlets of local manufacture (see title page). This tree is the "peridexion" of the ancient Bestiary.¹⁹ Doves were attracted to its limbs by the sweetness of its flowers. A dragon watched them intently, awaiting the opportunity for a meal. As the dragon feared the shadow of the Tree, he moved from one side to the other. Since this motion could not be captured in a still life representation, most ancient forms depict the birds perched in the tree above two dragons. Gradually the dragons were supplanted by more familiar predators. The coverlet weavers used a fox/weasel and wolf. These predators are thought to represent the devil who flees from the shadow of the *Tree of Life*, and the birds are souls who find nourishment in the fruit of truth.

The rose is prominently featured in coverlet design as it is the queen of flowers. Its distilled water was thought to strengthen the heart and its sweet fragrance was commonly believed to induce sleep and pleasant dreams.²⁰ This made it especially appropriate to the design of a bedspread.

The rooster is also a familiar figure in the folk art of Bergen County. As the herald of a new day, he is a symbol of spiritual awakening and rebirth. He has been a fixture in Christian art since Peter's denial of Christ when the cock crowed thrice.



Fig. 14. Coverlet, Bergen County, 1841. Inscribed "JASPER / DEMAREST / 1841." Indigo and natural colored wool and cotton. Design of flowers, vases, cornucopia. Full size, unsigned. Blauvelt-Demarest Foundation.

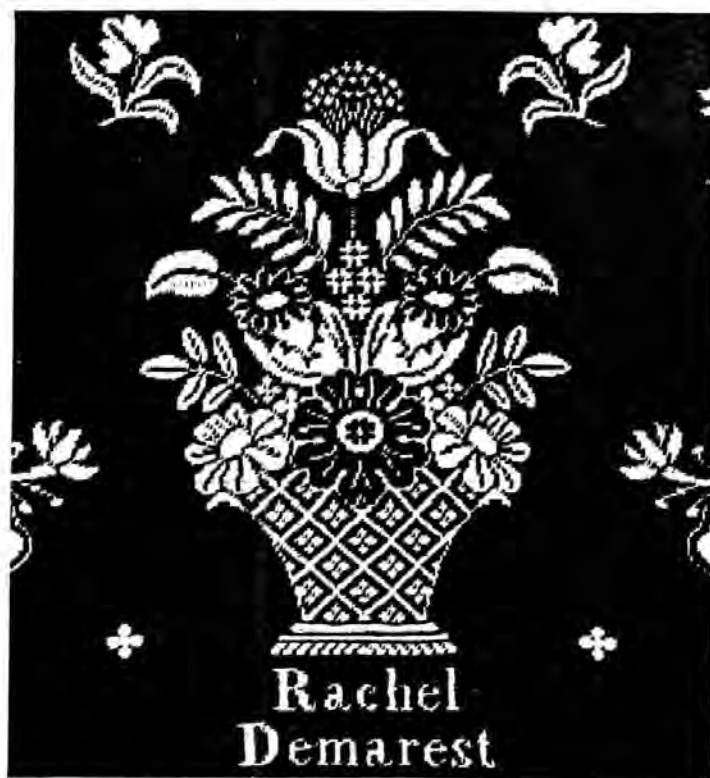


Fig. 15. Coverlet, Bergen County, c. second quarter of the 1800's. Inscribed "Rachel / Demarest" under basket at one end, unsigned. Another identical coverlet inscribed "Jane C. / Barthoff" is also in the B.C.H.S. collection, 71" x 86½." Bergen County Historical Society (83.22).

Certain principles of composition were dictated by long usage, sometimes satisfying superstitious instincts and magical themes. Since time immemorial, bedcovers have used a border as a symbolic barrier against the powers of darkness. Moreover, the sheer exuberance of folk decoration is derived from the urge to leave no unprotected space for harmful spirits to rest. By the nineteenth century, these concerns were no longer conscious ones, but were deeply embedded in the conventions of good design.

Through the language of their motifs and the technology of their manufacture, the Jacquard coverlets of Bergen County open a window on the past. They record the initiation of an agrarian community into the machine age; but typifying the rapid evolution of American life-styles, this art form flowered early and faded quickly.

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Childhood and Schooldays

"How dear to my heart are the scenes of my childhood,
When fond recollections present them to view. . . ."

Samuel Woodworth, *The Old Oaken Bucket*



Fig. 16. Painting, near Fair Lawn, c. 1840. Pastel on paper, members of the Banta family. 24" x 17 $\frac{3}{4}$ ". Private Collection.



Fig. 17. Miniature plate, Fair Lawn, c. 1800. Redware plate with slip decoration of bird. Found at Garretson Forge. 3 $\frac{1}{2}$ ". Private Collection.

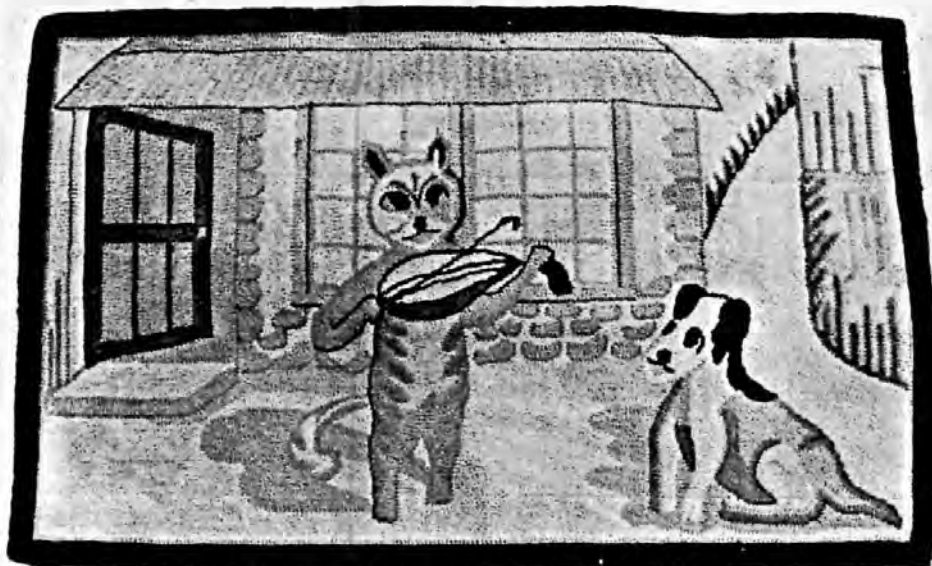


Fig. 18. Hooked rug, Bergenfield, c. 1890. Wool on burlap, cat playing mandolin while a dog sits and listens. Designed and executed by Mamie Coulter Leiby in Bergenfield. 34" x 53". Private Collection.



Fig. 19. Storybook quilt, 1880, made by Mrs. Charles V. Bogia, granddaughter of Nicholas N. Wyckoff. Monogram CVB in center. Patchwork background in subtle dark blue herringbone pattern of dress and tie silks. 80 small appliqued figures are edged by featherstitch, a popular decorative stitch of the period. Embroidery details are added to bright colored silk figures. Some of the motifs, such as bicycle, locomotive, paddlewheeler, were probably derived from popular Currier and Ives prints. In a nicely realized design, the maker balanced motifs in color, size and placement. 68" x 70". Bergen County Historical Society (65.16), gift of Frank D. Bogia.



Fig. 20. Pillow cover, Bergenfield, late 19 c. Hand quilted, baby pillow with ruffles, pastel colors of pink, green, yellow and blue paint, outlined in black embroidery floss from the Patterson family who operated several large orchid greenhouses in Bergenfield. Bergenfield Museum Society (81-140), gift of Catherine Patterson.



Fig. 21. Quilt, 1875-1876, Cotton, pink and white dotted, doll's quilted bedspread made by Elizabeth Brinkerhoff Earle (b. July 7, 1797, d. March 30, 1876). This, along with two others, was made for her great-granddaughters. 14½" square. Collection of Julie and Edward Farrell.



Fig. 22. Portrait, Saddle River, full figure of girl sitting with a doll and rabbit. Artist unknown. Inscription on locket on doll. Found in the Zabriskle House in Saddle River. Private Collection.



Fig. 23. Doll, West Englewood, c. 1950, carved by Andrew Zenorini. Carved head, bust, arms and legs. Jointed torso in wood. Dressed by his wife, Caroline, for his daughter. 7 1/4". Private Collection.



Fig. 24. Rag doll, c. 1860. Cotton fabric body with painted face and sewn on nose. White pantaloons with attached camisole top, cotton print dress. Machine sewn. 30" high. Bergen County Historical Society (83.11).



Fig. 25. Doll, Bergen County, c. 18 C. Handcarved wooden doll with painted face, stockings, gloves and black hair, pegged body. 12". Pascack Historical Society.



Fig. 26. Rag doll, c. 1885. Rag doll with original clothing, brown cotton stuffed with shredded cork and cotton batting, embroidered face. Clothing: brown plaid gingham dress, white muslin divided drawers, combination chemise and petticoat, apron, straw hat with brocaded ribbons. Red wool boots copied from originals. Machine and hand stitching. Found in Hermitage attic. 17 inches. The Hermitage, Ho-Ho-Kus.



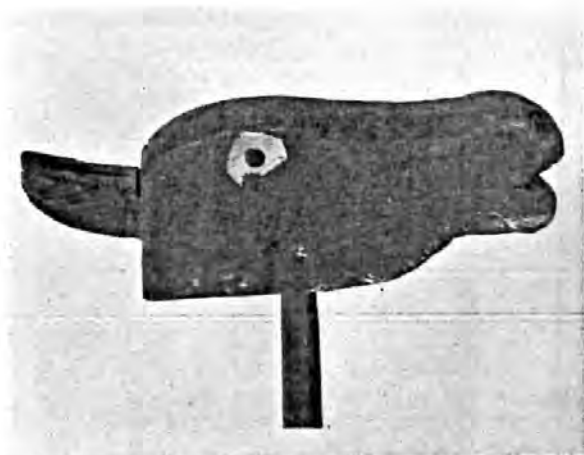


Fig. 27. Hobby horse, Montvale, 19c. Wood with paper and thumb tack eye, belonged to Joseph Horn. 4 63/7" x 10 3/8" x 1 3/7". Private Collection.



Fig. 29. Toy horse, Bergen County. Wood with fabric blanket and wooden wheels. 5 1/2" x 5". Bergen County Historical Society (83.18).



Fig. 28. Portrait, Saddle River, 1860. Alexander Stuart, artist. Full figure of Cornelius Zabriskie as a child with sword and dog. Found in the Zabriskie House in Saddle River. Oil on canvas, 40" x 30". Copyright Jan Cline & Davenport, Ltd. 1983.



Fig. 30. Toy horse, c. 1880, Leather horse stuffed with wood chips standing on wood platform with four 2" cast iron wheels borrowed from another toy. Rose trim. Hair gone. 13". Bergen County Historical Society (26.5).



Fig. 31. Toy horse, Bergen County, c. 1880. Wooden horse on platform with metal wheels, silk reins and mane with leather saddle. No tail. Platform - 17" x 5 1/4", horse - 14" high. Pascack Historical Society.



Fig. 32. Portrait, "The Flatts" (now New Milford and Oradell along the Hackensack River), James Van Dyck, artist, (listed in New York Historical Society Dictionary of American Artists). Portrait of David D. Demarest, age 7, one of four of the sons of Daniel P. Demarest (Pictures in *The First History of the Demarest Family*. At this time, the other three paintings of Peter D., age 9, Isaac D., age 11, and Garret D., age 5, have not been located). Pastel on newspaper, 27½" x 22½". Blauvelt-Demarest Foundation.



Fig. 33. Fraktur, Paramus. Incribed from a school notebook: "The Double Rule of Three. This probably is called the Double Rule of Three because Questions therein must be resolved by two Statings of the Single Rule of Three. The Rule of Three Inverse. Note that if the first Number of the Three is your Divisor, then the Sum is Direct, but if the third Number is your Divisor, the Sum is Indirect or Reverse but take this for a General Test. If more is required the Lesser, If Less the Greater is the Divisor." 7½" x 11½". Private Collection.

Fig. 34. Weathervane, Village School, Closter, c. 1920, Copper, eagle with directional quill. Similar to E. G. Washburne Company's weathervane from Massachusetts. Washburne originally worked in N.Y.C.



Fig. 36. Painting, c. 1830. Margarete Von Wagoner, artist. Goddess Flora being drawn by lions. Watercolor on paper. The picture is in a frame with matchstick design, typical of Hackensack region. Believed to be copied from an English colored print painted by William B. Walker in England. The print was one of a series. 13¼" x 9¼". Bergen County Historical Society.



Fig. 35. Sled, Bergen County, mid-19 c. Wooden handmade sled with metal runners, decorated with sail boat on blue water. Printed on back is "Jos. K. McDermott, Jr." 42" x 11½". Pascack Historical Society.





Fig. 37. Quilt (doll's size). Appliqued figures of birds, diamonds and flowers in red and green on white ground. Outline quilting. 21 1/4" x 13". Bergen County Historical Society (20.9), gift of Saretta Demarest.



Fig. 38. Presentation piece, Oct. 15, 1832. Inscribed in ink: "Bessie Rosencrantz, 6 yrs., spinster, October 15, 1832. Honesty is the best Policy. Presented to D. A Stout, artful bachelor, 9 years, October 15, 1832." Cotton. Four red birds with tan wings. 22 1/2" x 22 1/2". The Hermitage, Ho-Ho-Kus.

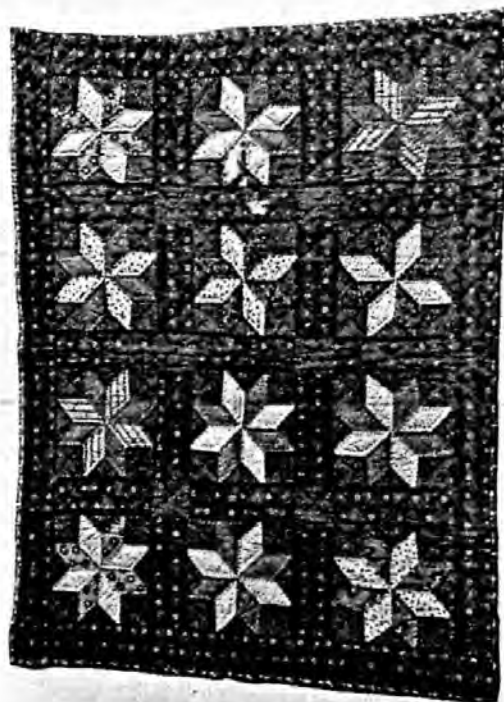


Fig. 39. Cotton quilt (crib size), c. 19th C. Twelve squares, blazing star pattern with eight points, twelve sections. 35" x 28". Bergen County Historical Society (45.2).



Fig. 40. Silk apron, Bergen County, c. 1862. Navy blue silk apron, embroidered in all shades of soft colors by mother of donor at age 11 years. Bergen County Historical Society (83.13), donated by Mrs. S. H. Walker.

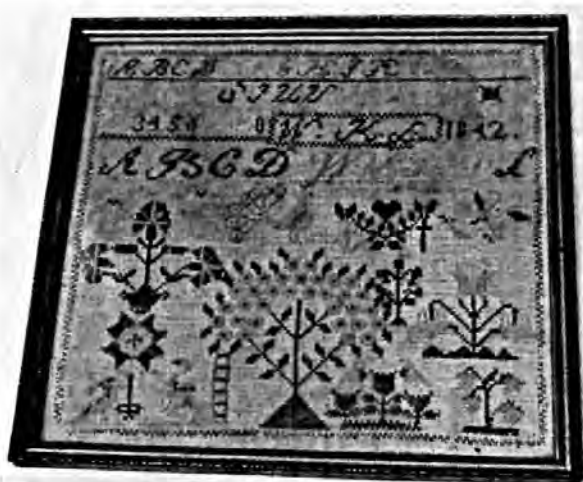


Fig. 41. Sampler, Bergen County, 1842. Inscribed with alphabet, numbers, the initials W. K. L., and the year 1842. Birds, flowers and trees are also pictured. 11" x 10 1/2". Pascack Historical Society.



Fig. 42. Sampler, c. 1800, Bergen County. Inscribed "Ann M Campbell", 7" x 7 1/2". Bergen County Historical Society (40.29).



Fig. 43. Fraktur (bookplate), 1834. Inscribed: "Diesen gesang Buch gehoret mir Rebecca Craig, ihr zur lehr Gott zur ehr geschrieben den 2ten Marz 1834." (This psalm book belongs to me Rebecca Craig, to teach her to honor God, written on the 2nd of March 1834). Paper with ink and painted floral design. Bergen County Historical Society (83.9).



Fig. 45. Spatter painting, 19 C., Mary Eliza Demarest, artist, granddaughter of Samuel R. Demarest. Subject was laid on white paper and India ink was spattered on with a brush through a fine toothed comb. Wood frame is decorated with cut out paper flowers. 12 1/7" x 17". Blauvelt-Demarest Foundation.

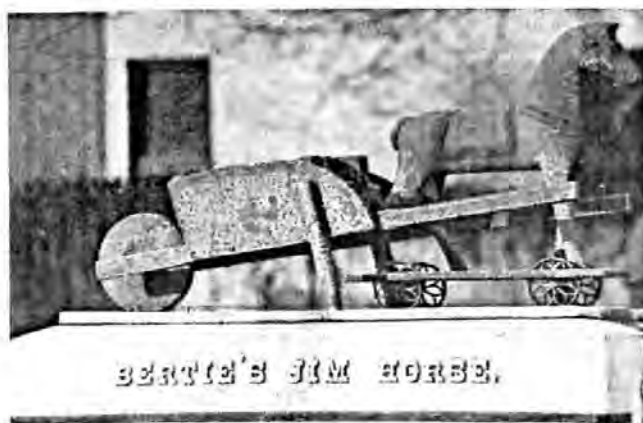


Fig. 44. Gravemarker, First Reformed Church, (Church on the Green), Hackensack, 1879. Inscribed:

"Bertie's Jim Horse
Albert Romeyn Harris
May 13, 1879
4 yrs 9 mo 7 days."

"Gone from our home but not from our hearts." 13" high, 12" wide, 25" long.



Fig. 46. Gravestone, Bergenfield, South Presbyterian Church Cemetery, 1744. Inscribed: "Here lyes y body of Robert Wynkoop ag^d: 2y: 1 month 7 days 1744." Sandstone grave marker with incised skull and crossbones with hourglass on each side. The skull and crossbones, and hourglass were common motifs of mortality. 24" x 24 1/2" from earth line.



Fig. 47. Gravestone, First Reformed Church Cemetery (Church on the Green), Hackensack, 1771. Inscribed "Here Lyes the Body of George Campbell Born in Colerain North of Ireland Who departed this life the 6th of June 1771." Angel carving, sandstone. Similar to two markers in Trinity Church, New York by unknown carver also active in St. Paul's. (Gravestone Designs: Rubbings and Photographs by Wassettman) 19" w. and 20" from earth line.

Courtship and Marriage

"Grow old along with me!
The best is yet to be. . ."

Robert Browning. *Rabbi Ben Ezra*



Fig. 48. Paper cut-out Valentine, New York, Feb. 14, 1838. Made for Henry Bertholf, Sr. Inscribed:

"In each corner sits a Dove
To mourn the absence of their love
And is not this a moveing (sic) strain
To love and not be loved again.
Off in the watches of the night
I think of thee my hearts delight
Though seperate (sic) ways doomed to be
Yet still my heart is bound to thee.

Search, near the dove I think you'll find
A double heart so true entwined
Fit emblem what I wish to be
In matrimony joined to thee."

The corners and sides are inscribed:

"This Birthday present I receive
My troubled mind You will relieve
My mind to you I freely state
I hope dear Sir
It ain't too late."

"Mr. Henry Bertholf, Sr.
No. 96 Amos Street, New York

My name is S...P E...C
No. S...A street B...NJ

Ink on paper. Cutwork. Folded twice.
Border includes doves, flower, double
hearts and basket. 10" x 13".
Bergen County Historical Society (51.36),
gift of Frederic Andreas.



Fig. 50. Box, c. 1820's.
Wooden heart box from the
Demarest family. Inlaid star
within smaller heart in center.
2 1/4" x 2". Private Collection.



Fig. 49. Fraktur, Saddle River Land-
ing, 1816. Inscribed rebus: "John T.
Berdan and Eliza Goetschius Joined
(picture of hearts) and (picture of
hands) in sacred matrimony The third
November one thousand eight hun-
dred and . . ." John T. Berdan was born
January 5th, 1790. Departed this life. . .
Eliza Goetschius was born January 18,
1794. Departed this life. . . Wrought by
Jacob Goetschius December 11,
1816." 6" x 6" Private Collection.



Fig. 51. Pastry press. Wood board with 5 chip carved hearts in alternating
position. 11 1/4" x 3 1/4".
Blauvelt-Demarest Foundation.



Fig. 52. Roasting fork, Bergen County, c. 18 C. Hand forged iron, two
pronged, heart design on end of handle. 19 3/7" x 1 3/7". Private
Collection.



Fig. 53. Band box, Bergen County, 18 C. Oval box of wood from the Blauvelt family. Inscribed "D.B." in carved heart on front. 8 3/4" x 9 1/8" x 2 1/2". Private Collection.



Fig. 54. Footwarmer, c. late 17 C. early 18 C. Wooden frame, metal box with round coal can. Heart design in pierced double circles, small hearts in 4 corners of each panel. An early portable heater which could be used in the home, in wagons or brought to church. 9" x 7 1/2" x 6". Bergen County Historical Society (51.2).



Fig. 55. Hand carved wooden spoon, c. 1785 (based on the grape vine motif). The pioneers of America used these chip carved spoons as love tokens. 9 3/4". Pascack Historical Society.

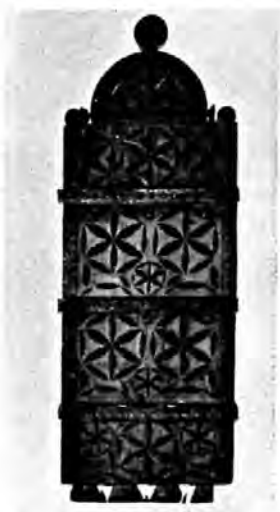


Fig. 56. (left) Spoon board, Fair Lawn, c. late 17 C. or early 18 C., butternut. Three rods for 12 spoons, from Gerrittse family, who settled in Bergen County in 1662 and were among the original proprietors. The wood in this home-made rack is the same as that used for the beams of the original Gerrittse house 9 1/4" x 26 1/2". Private Collection.



Fig. 57. Spoon board, Bergen County, 1803. Wood, painted white, blue and earth red. Inscribed "1803" on back. 20" x 10 1/2". Private Collection.



Fig. 58. Spoon board, Closter. Three bars for 12 spoons, chip carved by hand from Peter Van Orden, painted gray. Inscribed "AS & PVO." 24 1/4" x 9 1/4". Private Collection.



Fig. 59. Spoon board, 1741. Inscribed "AN 1741 H H" (probably Terhune). Wood spoon board with chip carved design, pin wheel motif, 12 slots, arched bottom, saw-toothed edge. Blauvelt-Demarest Foundation.

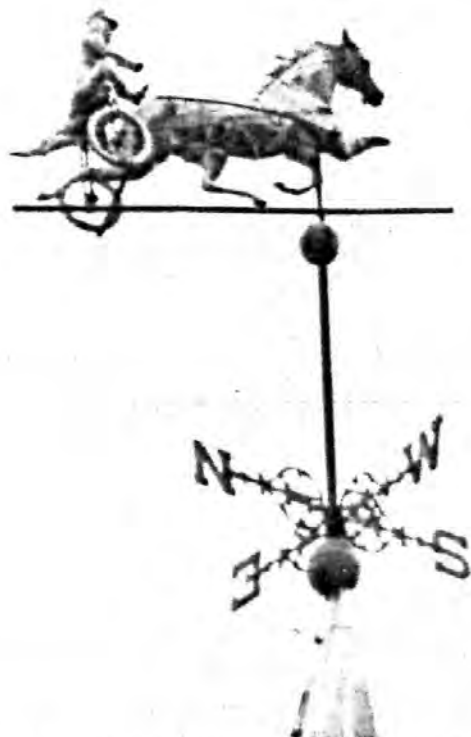


Fig. 60. Weather vane, Oradell, Blauvelt carriage house. Last quarter 19 C., attributed to J. W. Fiske Co. Copper, horse and sulkie. Destroyed in storm. Blauvelt-Demarest Foundation.



Fig. 61. Weather vane, Englewood, Rosemont Street carriage house. Last quarter 19 C., possibly J. W. Fiske Company. Copper body with traces of gilt, cast iron head. 16 1/4" x 29 1/2" (rod). Private Collection.



Fig. 62. Pie plate, Hackensack-New Bridge, (now River Edge), c. 1830. Attributed to George Wolfkiel. Redware pie plate, slip decorated with bird and scrolls, 11 1/4" diameter. Bergen County Historical Society (60.12).



Fig. 63. Trivet, c. 1849. Inscribed W in center. Iron stand for flat iron. Double heart design. 8" x 4". Bergen County Historical Society (50.5), gift of Katherine Foster.



Fig. 64. Wafer iron, Bergen County. Inscribed "I K D K A K". 28" long, 7" x 5" wafer size. Bergen County Historical Society (83.19), gift of J. Alfred Demarest.

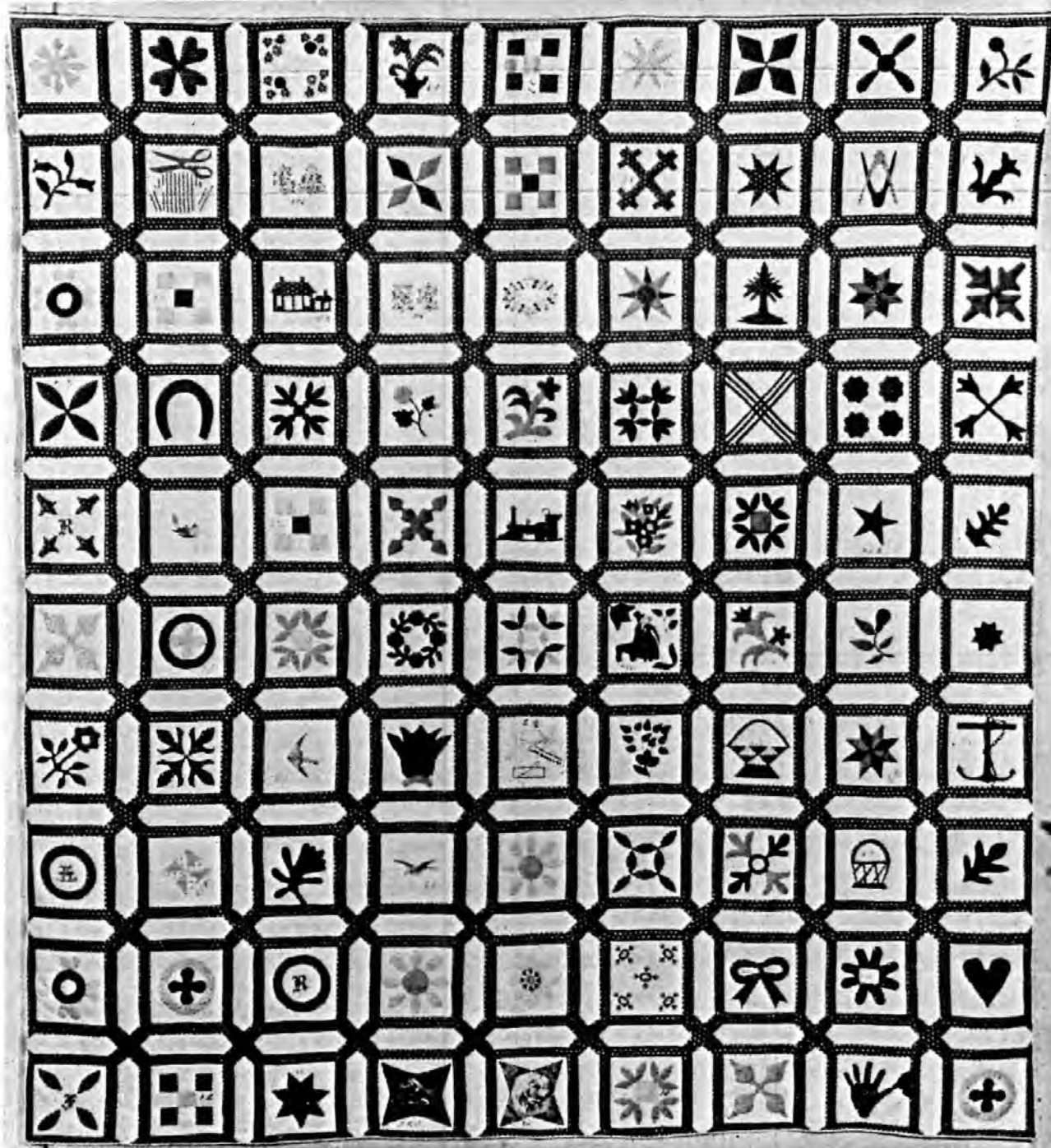


Fig. 65. Friendship Quilt, Hackensack, 1876. Cotton. Probably a bridal quilt, for a member of the Randall or Demarest families, whose signatures appear in many blocks. This quilt has 90 blocks, each containing a pieced or appliquéd motif. The squares are connected by pieced overlapping bands which give the visual impression of overlapping octagons. The quilting pattern combines clam shell and leaf designs. The quilt is backed with white cotton and filled with a thin cotton batting. A friendship quilt in which each block contains a different design was usually made at a "Friendship Medley Surprise Party" following a girl's engagement. Each guest was responsible for her particular blocks and the hostess provided the materials. The girl receiving the quilt would invite the guests back to a quilting bee when the top was ready to be turned into a finished quilt. 82" x 90".

Collection of the Newark Museum (48.1), purchased 1948 Sophronia Anderson Bequest Fund.



Fig. 66. Coverlet, Bergen County, 1833. Inscribed "JANE/HARING / March 11 / 1833." Indigo and natural colored wool and cotton. Flowers, roosters, animals, trees, stars, and urns motifs, unsigned. Bergen County Historical Society (83.21).

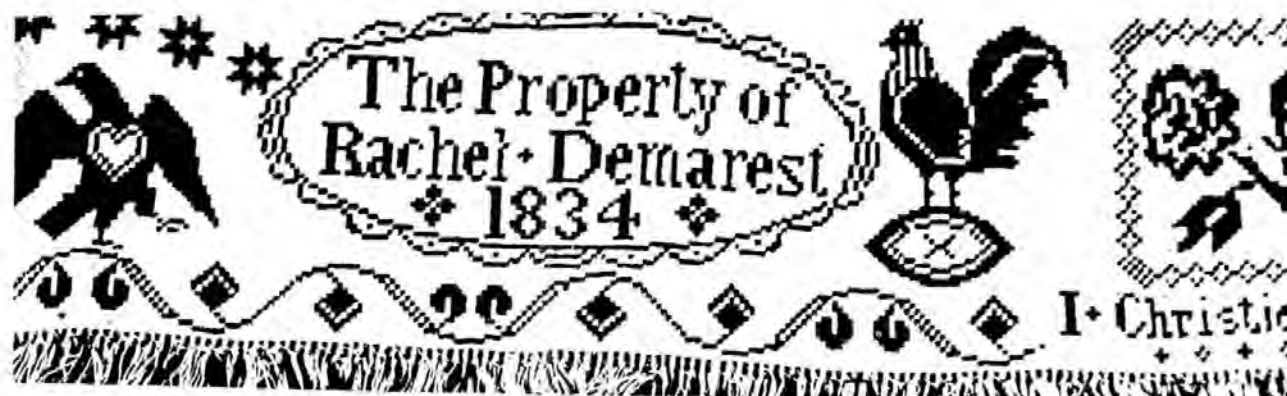


Fig. 67. Coverlet, (present day Norwood), 1834. Inscribed "The Property of Rachel Demarest 1834, I. Christie (weaver)." Indigo and natural color, cotton and wool. Purchased from the estate of the Mowerson family in Tenafly. Design includes roosters, stars, birds, flowers, urn and eagle with heart. 90" x 87". Bergen County Historical Society (62.2), gift of Virginia Mosley, Edith Silber, Gloria Barzman and friends.



Fig. 68. Coverlet, (present day Norwood). Inscribed "Maria Hogencamp Oct 14 1833." It has the Haring Rose in four corners and block use of same rose. Attributed to David D. Haring. Private Collection.



Fig. 69. Coverlet, 1831, weaver unknown. Inscribed: "RAT Feb. 11, 1831" (Rachel Terhune). Cotton and wool, indigo blue and natural color. Double woven. Traditional eagle, rose and running foxes motifs. The signature block in all corners contains a rooster facing a hen. Collection of Jacquelyn and Leonard Balish.



Fig. 70. Coverlet, (present day Norwood), 1832. Inscribed "EA / April 2 1832." Records show an Ellen Ackerman married Jacob Rutan on September 2, 1832. Collection of Jacquelyn and Leonard Balish.



Home and Family

"Mid pleasures and palaces though we may roam,
Be it ever so humble, there's no place like home."

John Howard Payne *Home, Sweet Home*



Fig. 71. Fraktur, Schraalenburgh (now Dumont), Sept. 8, 1809, James Anson, artist. Inscribed with names and dates of the Conklin family: Lewis Conklin, Lenah Voorhis, Children: Hannah, John, Maria, Martha, Albert, Lewis, Maria, Charity, George, Peter. Watercolor on paper. Five peacocks, 10 birds, flowers. Note that smaller birds correspond to number of children. The 3 small peacocks might indicate the children born by the date the fraktur was created. The artist also signed another fraktur made for the Schuyler family, dated 1804. 15½" x 13". Private Collection.



Fig. 73. Landscape, Paramus, 1850. Pen and ink on paper, of the Zabriskie house on Paramus Road. 16" x 11". Private Collection.



Fig. 72. Weathercock, Saddle River Reformed Church (Old Stone Church), 18 C. Sheet iron. It was owned by a Bergen County family of Dutch descent. The grandfather of the former owner had worked for the church for more than 65 years. When the church was renovated at the turn of the century, he put the vane in the family yard and designed a seat for its back. The children sat on their rooster as on a hobby horse. 43½" x 38½". Collection of the Newark Museum (67.1), Sophonia Anderson Bequest Fund.





Fig. 75. Chair, Schraalenburgh (now Bergenfield) c. 1860. Natural finish with cane seat. Crest of chair is decorated with stenciled green ivy leaves, and gold tendrils and veins. Chair is found in an unpublished sketchbook (style #33) from the Cooper Chair Factory. 18" x 33 1/4". Private Collection.



Fig. 76. Butter mold, c. 1850. Wood. Chip carved thistle design. Handle on reverse side. Butter molds used as trademark by farm wives to mark their product since not everyone could make quality butter. They were also used as decoration. 4 3/4". Bergen County Historical Society (43.22), gift of Mrs. Kipp.



Fig. 77. Butter mold, c. 1850. Wood butter mold. Chip carved cow design. Cow in a pasture under stylized tree was common design. Handle on reverse side. 4 1/2" wide. Bergen County Historical Society (70.26).



Fig. 79. Ladder back chair with arms, 1698. Inscribed with date, rope design on top ladder. The letter D is used in the design on the second ladder from the top. Rush seat. 42" high, 27" in front, 15 1/2" in back, 15" to seat. Blauvelt-Demarest Foundation.



Fig. 78. Candle box, Bergen County, late 18 C. Pierced tin with six lobed star, a stylized tulip design. Candles made from animal fat were kept in the boxes to protect them from rodents. The pierced tin allowed for ventilation. 13 3/4" x 4 1/2". Private Collection.

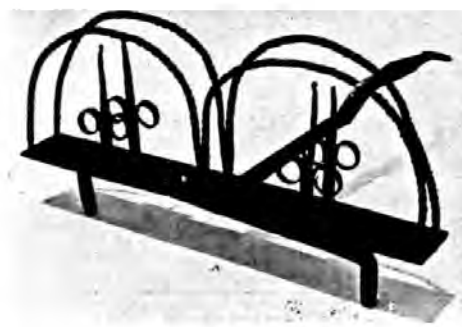


Fig. 80. Toaster, handforged iron with double ring on four sections. Two slots to hold slices of bread. Swivel base. 11" wide x 18" long x 4" high. Blauvelt-Demarest Foundation.

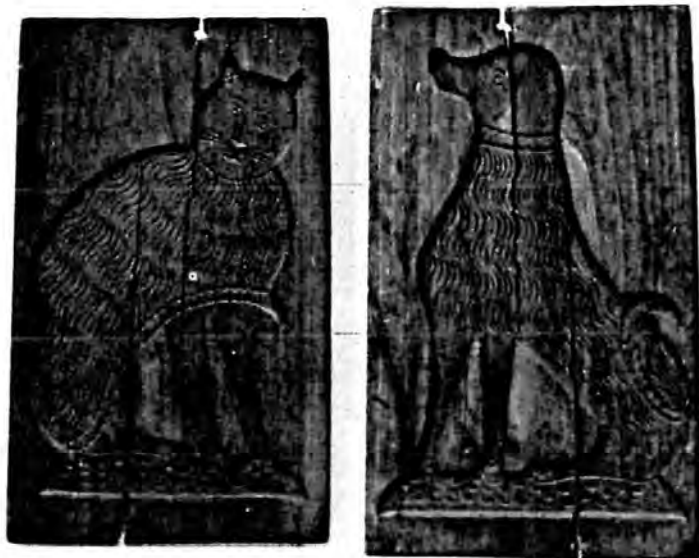


Fig. 81. Pastry press, Bergen County, date unknown. Wood, carved cat (left) on one side and dog (right) on the other side from the former Doly collection. 14" x 8 3/16" (upper); 14" x 8 11/16" (lower). Private Collection.



Fig. 82. Pastry press (old Dutch cookie board). Wood board with chip carving on both sides. Soldier in rough buckskin-like clothes on one side; animal with long tail on the other. 10" x 4 1/2". Blauvelt-Demarest Foundation, gift of Margaret Demarest Blauvelt.



Fig. 83. Utensil box, c. 18 C. Chip carved back design with a divided box at bottom. 11 1/2" x 10" x 19" high. Blauvelt-Demarest Foundation.

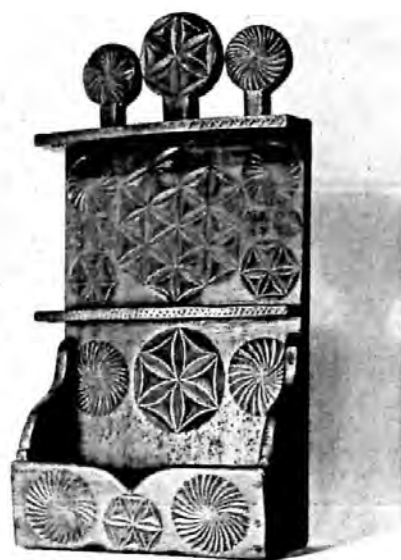


Fig. 84. Spoon board, Hackensack Valley, early 18th century. Hand carved of poplar, two bars for spoons, open bin at bottom for other utensils, three pin wheels on top. 25 1/2" high, 12 1/2" wide. Newark Museum (63.130), gift of George Frelinghuysen.



Fig. 85. Fraktur, New Milford, c. 1850. Watercolor of music "North Salem" by Ursula Peach, wife of Jacob van Buskirk, 12 13/16" x 7 1/7". Private Collection.

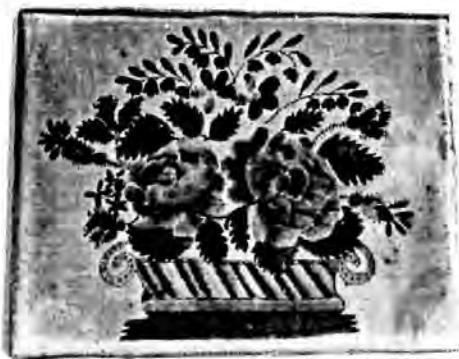


Fig. 87. Theorem, Bergen County, first half of 19 C. Stencil painting on velvet. 9" x 11". Bergen County Historical Society (50.17), gift of Mrs. J. C. Oren.



Fig. 89. Sampler, Bergenfield, 19 C. Inscribed:
 "Behind the cloud the starlight lurks,
 Through showers the sunbeams fall,
 For God, who loveth all His works
 Has left His Hope with all."
 Linen fabric. Pastel colors with pink and lavender predominating. Girl in garden with birds. 4 1/4" x 4 1/4". Private Collection.



Fig. 86. Stencil, Tenafly, 19 C. Sponge and silhouette design on several hall panels of house in Tenafly. This was the only wall painting found. A picture of a floor painting from the A. J. Zabriskie house in Paramus was also found. It has been covered with plywood and is no longer visible.



Fig. 88. Pin cushion, c. 1860. Leather with tapestry inset. 3 1/2" x 5". Bergen County Historical Society (83.14).



Fig. 90. Cotton apron, Bergen County, 19 C. Red and white woven cotton, embroidered and decorated with drawn work and lace trim. Black ribbon bow with embroidered needle case and pin cushion has been added. Blauvelt-Demarest Foundation.



Fig. 91. Tin container, early 19 C. Probably a flour barrel, with zig zag smoke-grained design. The bin was first shellacked and, while still tacky, the design was applied using the soot from a candle. 24" x 18", Bergen County Historical Society (83.16), gift of Mrs. Harry J. McLoughlyn.



Fig. 94. Hat box, Fair Lawn, 18 C. Laced bark beaver hat box with open tulip carved design belonged to Jacob Demarest and Outwater family. 13 3/4" x 10" x 10 1/2". Private Collection.



Fig. 92. Footwarmer, c. late 17 C., early 18 C. Inscribed "C E" on front. Wood with pierced diamond and circle design. 7" x 10" x 8". Bergen County Historical Society (43.23).

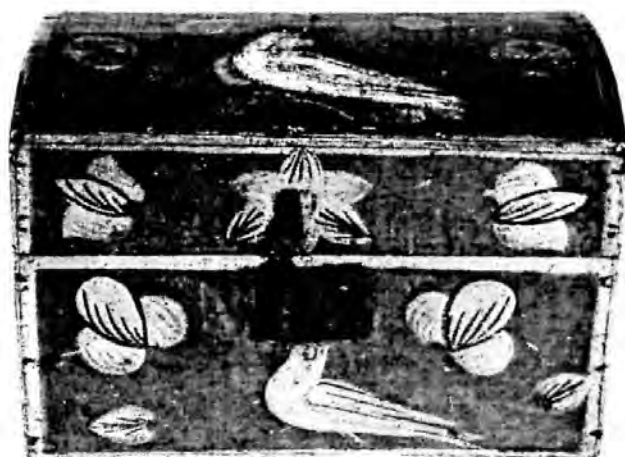


Fig. 93. Wood box, c. 1820. Small wooden trunk, decorated with painted birds and flowers. Rounded lid with lock. 12 1/2" x 9 3/4" x 8 3/4". Bergen County Historical Society (48.13).

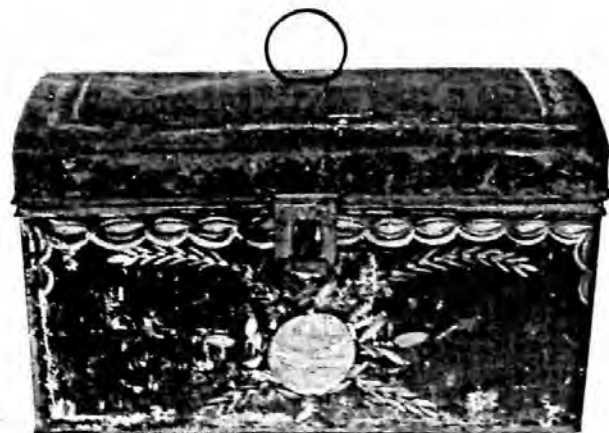


Fig. 95. Deed box, Bergen County, early 1800's. One of the only known New Jersey tin boxes. Decorated with leaves, flowers and border design. Belonged to the Brinkerhoff family on Polifly Road. Oliver Filley set up a branch tin shop in 1801 in Elizabeth, New Jersey. He had two decorators. This box could have been made there. 11 1/2" wide x 6 3/4" high x 5 1/4" deep. Bergen County Historical Society (48.19), gift of Mrs. Margaret Berry Conant.



Fig. 96. Weathervane, Bridge Street, Bergenfield. Sheet metal rooster, painted. 20 1/4" x 26" (rod). Private Collection.



Fig. 97. Jug, Hackensack New Bridge (now River Edge), c. 1830. Attributed to George Woltkiel. Stoneware jug, cream colored, cobalt blue bird decoration and inscribed "one" in blue raised lettering. 11 1/2" height x 6 1/4" base. Bergen County Historical Society (60.24), gift of F. A. Westervelt.



Fig. 98. Lantern, Bergen County. Designed as safety lantern and used in barn and outdoors at night, made with few changes in style for a century ending in 1860. Pierced tin in sunburst design. This same motif was used in candle boxes, pie safes, foot warmers, graters, colanders, skimmers, cottage cheese molds and mirror frames. Some of these items were used to cool, store and protect items from insects or mice. Others were purely decorative. The pierced tin also provided air circulation. This design in lanterns also provided a safety feature. 14" tall. Bergen County Historical Society (33.20).



Fig. 99. Decoy, Montvale, 19 C. Wooden rare winged decoy, traces of red paint. It was found in a barn of the Busse family, Woodland Road, Montvale, 20" long, 10" across. Collection of Edward and Julie Farrell.



Fig. 100. Weathervane, Montvale, 1836. From the farm of Joseph Horn. Red paint over cut sheet metal. 14" x 9". Private Collection.

Maturity and Golden Years

"Darling, I am growing old,
Silver threads among the gold."

Eben Eugene Rexford *Silver Threads Among the Gold*



Fig. 101. (left) Portrait of Martin Ryerson, (1751-1839), oil on canvas, c. 1820. Artist's signature on paper in left hand.

(right) Portrait of Frouche Van Winkle, (1757-1824), oil on wooden panel, c. 1820.

Both painted by James Herring (1794-1867) who was employed throughout northern New Jersey, according to the **Dictionary of American Artists** published by Scribner. The Ryersons lived in Pompton after 1778. In 1807, they purchased the Ringwood iron mines and smelter. That part of Passaic County was part of Bergen County until 1837. Mr. Ryerson served as a judge of the Bergen County Common Place Court. Both are 31½" x 24½" (site size).

New Jersey Historical Society, gift of Margery A. Ryerson.



Fig. 102. Hooked rug, Saddle River, late 19 C. Hand-hooked wool on burlap. Yellow and green swirls with black background on border. Tweed center with red accents. Found in Ackerman house, used as the Boar's Head Inn on the King's Highway in Saddle River. 23" x 35". Bergenfield Museum Society (82.178), gift of Mrs. A. Leaman.



Fig. 103. (left) Portrait of Abraham Ackerman (born Feb. 15, 1753). Note fly on vest.

(right) Portrait of Susan Ackerman (born Nov. 2, 1753). Note mosquito on fichu.

Both pastels are early 1800's and attributed to Micah Williams, a self taught artist who worked in New London, Connecticut and Peekskill, New York, about 1790. He was active in New Jersey between 1815 and 1830. 22" x 27". Private Collection.

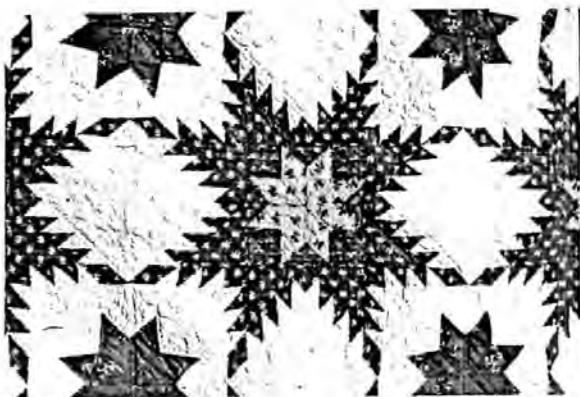


Fig. 104. Quilt, c. mid 19 C. Materials, calicos on white muslin. Block quilt, modified sawtooth, related to Delectable Mountains. Quilting, not only utilitarian, but decorative and fully integrated into design, succeeds in use of color, design and quality of workmanship. 76" x 98". Bergen County Historical Society (63.6)



Fig. 106. Crazy quilt, Westwood, 1900's. Silk, made by Susie Perry. Included in the piece are paintings and ribbon, one of which was worn by a guest at the dedication of the Statue of Liberty, Oct. 28, 1886. 63" x 63". Pascack Historical Society, gift of Hazel Perry Moore.

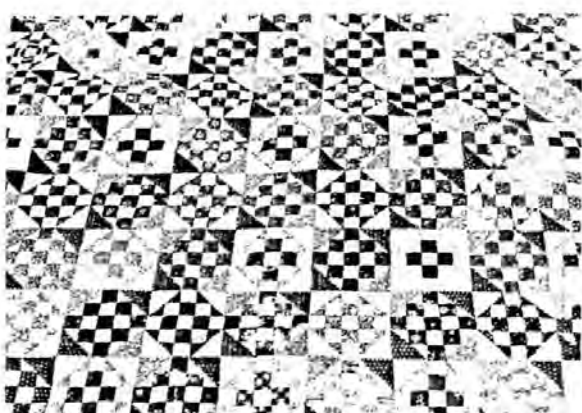


Fig. 107. Quilt, Woodcliff Lake, c. 1860. Made by Aletta Lavina Zabriskie, born 1832. She married Albert C. Sterms of Woodcliff Lake. Cotton; each square is postage stamp size. The quilt won a prize at a state fair, according to family history. 73½" x 79½". Pascack Historical Society, gift of Lavina S. Van Saun.



Fig. 105. Portrait, Paramus, c. 1810, artist unknown. Gretje Ackerman Westervelt, "Aunt Peggy," born in Paramus in 1756. Based on her age in the painting, it was done about 1810. She is seated on a stenciled chair. Most of these paintings had companion pieces, but to date we have not found one for "Aunt Peggy." Oil on canvas, 23" x 30". On loan from the Ackerman Society.

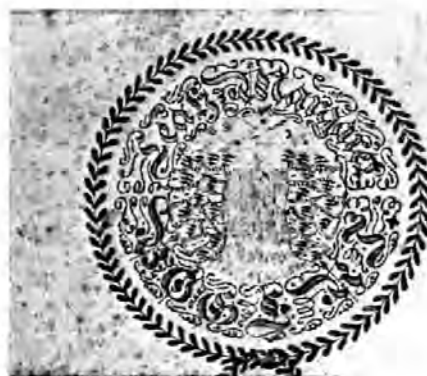


Fig. 108. Fraktur, Westwood. Drawing on paper dated June 12, 1867. Inscribed "Leah Margaret Bogert" and picturing the Bogert Mill Falls. 6 3/7" x 5 3/16". Private Collection.

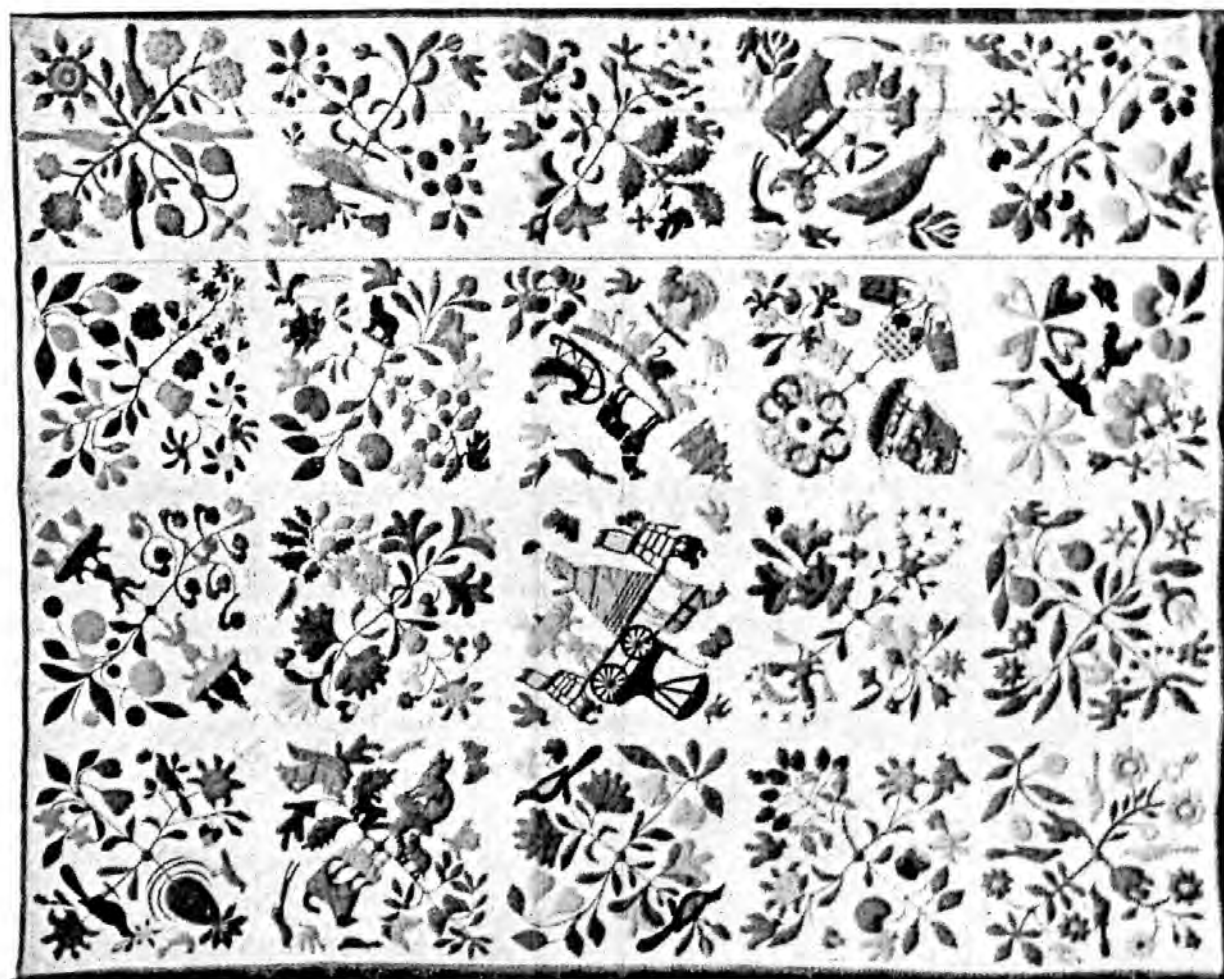


Fig. 109. Quilt, 1859. Inscription: "Betsy Haring made this quilt while in her 57th year of age 1859," found in center motif on book held by lady in blue. Cotton quilt of 20 well-balanced and colorful squares with red border. Pictures of animals, fruit, baskets, flowers, hearts, car, sleigh, birds and people are appliquéd with embroidery details. Each object is identified in ink. 70" x 86½". Bergen County Historical Society (48.12).



Fig. 110. Detail of Betsy Haring's quilt.



Fig. 111. Detail of Betsy Haring's quilt.



Fig. 112. Landscape, early 19 C. View of Hudson River. Name on building in center right is "J. Paddock & Co." Name on paddleboat at left shoreline is "Chancellor Livingston." An engraving from the *Rural Repository*, June 1831, has been found with very similar features labeled "City of Hudson." The landscape is signed Fort Lee, which could mean only that it was executed there. 14" x 19". Private Collection.



Fig. 113. Miniature house and furnishings, West Englewood, c. 1949, Andrew Zenorini. House and furnishings hand carved of pine, chestnut and pear wood. This dream house contains 84 pieces of furniture, some of which were replicas of Zenorini's own antique collection. Each room is electrically lighted with tiny bulbs. The scale is about a half inch to a foot, which Zenorini executed by his eye to achieve the proper scale.

Zenorini was born in Venice and served an apprenticeship as a jewelry maker there. In the United States, he became a yarn manufacturer and carved miniatures as a hobby. 9" high x 12" wide. Private Collection.



Fig. 115. Stoneware jug with handle, Hackensack, c. 1820. Inscribed with potter's name "I. V. Machett." Isaac V. Machett Senior and Junior, both born in New Jersey, worked in Barbadoes Neck from 1819 to about 1850, when they moved to New York City, where they continued to make pottery until 1865 or 1870. There are two marks known that were used by them: I. V. MACHETT, I. V. MACHETT & SON, according to *New Jersey Pottery to 1840*, published by the New Jersey State Museum in 1840. 8" x 9". Private Collection.



Fig. 114. Inn sign, Ho-Ho-Kus, 1802, Artist unknown. Inscribed "1802 Thomas Jefferson, John A. Hopper's Tavern." Paint on wood with turned side posts. Swinging board sign with picture of Jefferson. Believed to be the only remaining sign of its type from northern New Jersey. John Hopper's Inn or the Tolles Mansion was built of local sandstone as the homestead of Captain John Hopper, who served in the Revolutionary War. It is believed that this John Hopper is the name on the tavern sign. Unfortunately, the house stood at a sharp curve on the Turnpike where there was a sudden drop in the road level, known as "Dead Man's Curve." In order to improve the road in the early 20th century, the house was torn down, according to *Background of Ho-Ho-Kus*. 70" x 39". Bergen County Historical Society (23.2), gift of Frederick Z. Board.

Death

"Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time. . ."

Henry Wadsworth Longfellow *A Psalm of Life*



Fig. 116. Memorial picture, mid 19 C. Needlepoint picture of George Washington with floral border. Rope swag added. Blauvelt-Demarest Foundation.



Fig. 117. Weathercock, Schraalenburgh (now Bergenfield), c. 1799. Sheet iron. Riveted and pieced, originally gold leaf. Used at South Presbyterian Church in Bergenfield. An exact replica now stands on the top of the church steeple. A fane or vane is something spread to the wind. Early traditional vanes were often the metal pennants, flags and roosters which were said to have been required by a 9th century pope "as a symbol of watchfulness," a reminder of the immortal chanticleer, whose shrill admonitory crowing woke Peter's guilty conscience the night he thrice denied his Lord." (Hower Eaton Keyes, *Antiques*, February 1933). South Presbyterian Church-Bergenfield.



Fig. 118. Stone lozenge, First Reformed Church (Church on the Green), Hackensack, 1696. Inscribed heart design, "DMR-1696."



Fig. 119. Stone lozenge, First Reformed Church (Church on the Green), Hackensack. Inscribed: "G B anno 1696." Similar marker stones are found in area in the early stone churches. Most churches have more than one.



Fig. 120. Stone lozenge, Ackerman-Zabriskie-Steuben House, River Edge, 1752. Inscribed: "May 4, 1752 - IZ AZ DAZ 1892" around a mill wheel. IZ and AZ are the initials of Ian and Annetje Zabriskie. May 4, 1752 is probably the date the house was enlarged and finished in its present form. DAZ are the initials of David Anderson Zabriskie who owned the house until his death in 1909. The mill was first built in 1695 by David Ackerman.



Fig. 121. Gravestone, South Presbyterian Church, Bergenfield, 1764. Inscribed in Dutch "Here lies buried the body of Johannes Loots, born Feb. 25, 1700, and died Jan. 6, 1764." 18½" wide x 20½" from the earth line. South Presbyterian Church.

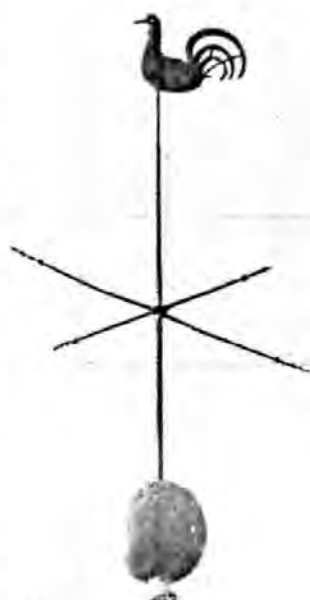


Fig. 122. Weathercock, First Reformed Church (Church on the Green), Hackensack, c. 1791. Wrought iron weathercock. This church served a congregation bordered on the south by the English Neighborhood, on the north as far as modern Closter and Woodcliff Lake, to the west well beyond Acquackanonk (present Passaic), and to the east to the Hudson, then New Barbadoes peninsula.



Fig. 123. Gravestone, Bergen County, Date unknown. Sandstone, painted. Inscribed "In memory of Isaac Kingsland who departed this life. . ." In 1673, Major Nathaniel Kingsland of the Island of Barbadoes, sent a nephew Isaac, son of his brother Robert, to New Barbadoes Neck to take over and develop a plantation purchased for him in 1668. Isaac died in 1698 after fathering seven children, one of whom was also called Isaac. That Isaac's eldest son, Edmund (1680-1742) also fathered a son Isaac. . .

As no date appears on this stone, we cannot be sure who is the pioneer family it served to mark. The Kingsland cemetery is located in Arlington. Bergen County Historical Society (83.15).



Fig. 124. Gravestone, Paramus, 1893. Sandstone. Inscribed "In memory of Marie Bogert Wife of Thomas Van Dion. She died March 10, 1893 Aged 48 years and 4 months." Angel carving.



Fig. 125. Gravestone, First Reformed Church of Hackensack, dated 1788. Inscribed, "N. C. Beneath this stone lies deposited the corporal remains of Hester Vandelinde. . ." There are many misspellings, which have been corrected by the stonecarver. It measures 35½" wide and 72½" from the earth line.



Fig. 126. Gravestone, Saddle River Reformed Church Cemetery (Old Stone Church), c. 18 C. Inscribed "In memory of Hendrica Ackerman: the wife of Roeluf Bogert who departed this life Nov. 1st 17... 41 Years 11 months. . . days- Weep not..." Sandstone with angel of death carved at top.



Fig. 127. Chest, Tenafly, c. 1750. Inlaid cherry wood chest, useful for family records, which belonged to Roelof Westervelt. Star and Initials RW on front of box. Two swimmers, one on each side, are inlaid. It was formally in the possession of the Durie family in Haworth, 18" x 10 4/16" x 10". Private Collection.



Fig. 128. Detail on side of chest.



Fig. 129. Detail on side of chest.



Fig. 130. Weathervane, c. 1801. Schraalenburgh (now Dumont) North Church. Shooting star design with scroll directionals, gilt on copper. The church was completed in December of 1801, according to **Dumont Heritage, Old Schraalenburgh New Jersey** written by H. Jeanne Altshuler.

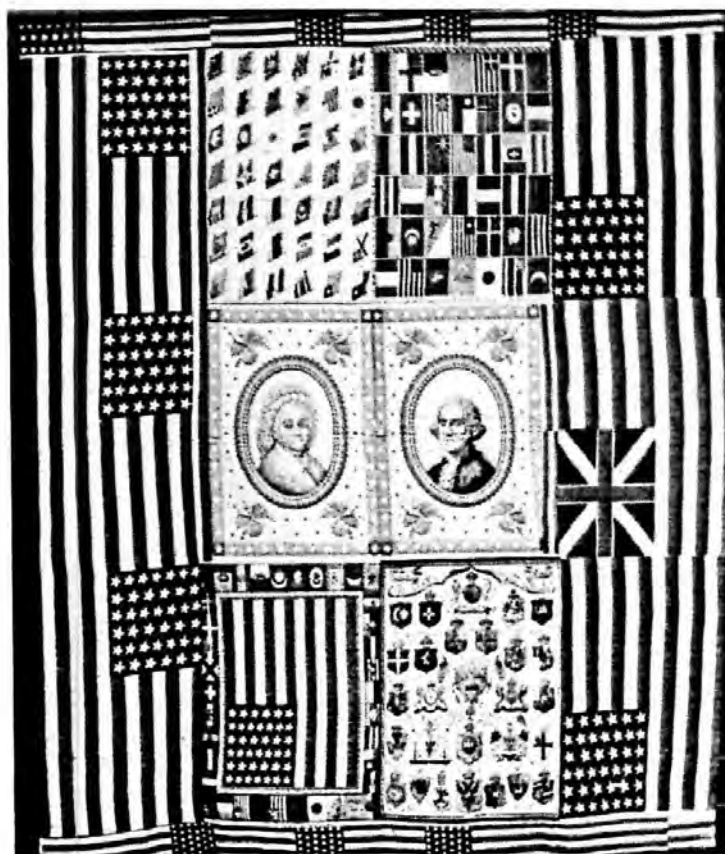


Fig. 131. Centennial Quilt, Hackensack, c. 1876. Cotton squares of commemorative cloth, patent date on fabric, 1875. Quilted print of George and Martha Washington in center, 78" x 64". Bergen County Historical Society (76.9), gift of H. C. Van Winkle.

Anson, James.....	30	Lantern.....	35
Apron.....	23, 33	Leiby, Mamie Coulter.....	18
Blanket, Cherokee Indian Rose.....	10	Machett, Isaac V.....	7, 39
Bogert, Leah Margaret.....	37	Mirgot, Jacques.....	7
Bogia, Mrs. Charles V.	19	Painting.....	18, 20, 21, 22, 24, 30, 36, 37, 39
Box.....	25, 26, 34	Pastry press.....	25, 32
candle.....	33	Peach, Ursula.....	33
deed.....	34	Perry, Susie.....	37
hat.....	34	Picture, memorial.....	40
utensil.....	32	Pillow.....	19
Butter mold.....	31	Pin cushion.....	33
Campbell, Ann M.....	23	Pottery.....	6-7, 18, 27, 35
Carving, stone.....	30, 40	Quilt.....	19, 23, 28, 37, 38, 42
Chair.....	31	Rosencrantz, Bessie.....	23
Chest.....	42	Rug, hooked.....	18, 36
Christie, I.....	12-15, 29	Sampler.....	23, 33
Container, tin.....	34	Sanford, Peter Peregrine.....	7
Cooper Chair Factory.....	31	Sign, tavern.....	39
Cooper, Teunis.....	12, 15	Sled.....	22
Coverlet.....	8-16, 29	Spoon.....	26
Craig, Rebecca.....	24	Spoon board.....	4-5, 26, 32
Decoy.....	35	Stencil.....	31, 33
Definition, folk art.....	3	Stewart, Alexander.....	21
De Marest, Daviet.....	4	Theorem.....	33
Demarest, Mary Eliza.....	24	Tin.....	34, 35
Demarest, Petrus.....	4	Toaster.....	31
Doll.....	20	Trivet.....	27
Earle, Elizabeth Brinkerhoff.....	19	Valentine.....	25
Fiske, J. W. Co.....	27	Van Dyck, James.....	22
Footwarmer.....	26, 34	Van Orden, Peter.....	26
Fork, roasting.....	25	Von Wagoner, Margarete.....	22
Fraktur.....	22, 24, 25, 30, 33, 37	Wafer iron.....	27
Goetshius, Jacob.....	25	Weathervane.....	22, 27, 30, 35, 40, 41, 42
Gravemarker.....	25, 41	Weavers of Bergen County.....	8-17
Haring, Betsy.....	38	Williams, Micah.....	36
Haring, David D.....	9-15, 29	Wolfkiel, George.....	6-7, 27, 35
Haring, James A.....	12, 13	Young, Nathaniel.....	10, 13, 15
Herring, James.....	36	Zabriskie, Aletta Lavina.....	37
Hopper, John A.....	39	Zabriskie, Jan J.....	4
Horse, hobby.....	21	Zenorini, Andrew.....	20, 39
toy.....	21		
House, miniature.....	39		
Jacquard, Joseph - Marie.....	9		
Jug.....	35, 39		

Jacquard Coverlets of Bergen County

DATE	INSCRIBED	WEAVER	TRADEMARK	SOURCE	SIZE & COLOR	FURTHER INFO
1.) 1830	D. D.	—	Corner block read to side.	Parke Bernet Catalog "America" 1-24-26 1974 Illus. 335.		
2.) 1830, Dec. 21	MVH	—	Rooster	Eluehren Art Center University of Wisconsin	68" x 91 1/4" I & N	
3.) 1831	RN	—		Pennypacker Catalog #14	I & LB	
4.) 1831, Jan. 14	NHB(?)	—	Rooster facing hen	B.C.H.S.	I & N 2 LWS	Fragment
5.) 1831, Feb. 11	RAT	—	Rooster facing hen	Private Collection	I & N 2 LWS	Made for Rachel Ann Terhune.
6.) 1831, Nov. 18	EDM	Attributed to Teunis Cooper		N.J. Historical Society	I & LB 2 LWS	Eliza Ann DeMott
7.) 1832, March 3	S.D.	—	Corner block read to side.	Smithsonian	I & N	
8.) 1832, March 8	HTH	—	Initials & date in block read to side.	Art Institute of Chicago	98" x 71 1/4" I & LB	Hetty Haring Terhune (1802-1887) m. Albert J. Terhune in 1823.
9.) 1832, March 14	M.A.S.	—	Eagle	Blauvelt-Demarest Foundation	I & N	
10.) 1832	Anne P. Cole	—	Rose (2 leaves)	Shelburne Museum Vermont, #10-534	72" x 96" I & N	
11.) 1832	W V DEGRAU	Attributed to D. D. Haring	Rose (4 leaves)	Private Collection	I & N 2 LWS	William Degrau m. Nov. 27, 1822 to Margaret Fredrick of Hackensack.
12.) 1833	GBH	—		Pascack Historical Society	I & N 2 LWS	Gertrude Blauvelt Haring (1812-1890).
13.) 1833	Maria Herring	—	Rose (? leaves)	Private Collection	I & N	
14.) 1833	J & A DEMAREST	David D. Haring	Rose (4 leaves)	Private Collection	I & N	
15.) 1833	Jane Christie	—	Rose (? leaves)	Private Collection	I & N	
16.) 1833	BRIDGET HARING	David D. Haring		Private Collection Ohio	I & N	
17.) 1833	JMB EAB	—	—	Huntingdon Workshop #31	I & N 2 LWS	
18.) 1833, March 11	JANE HARING	—	Corner block reads to side. Rose (4 leaves)	B.C.H.S.	I & N	
19.) 1833, July 4	RACHEL FELTER	David D. Haring	Rose (4 leaves)	Private Collection	I & N	
20.) 1833, September	C.S.H.				I & N	Chanty Hartwick Woodcliff Lake
21.) 1833, Oct. 14	MARIA HOGENCAMP	D. D. Haring	Rose (4 leaves)	B.C.H.S. Papers & Proceedings #11 1915-16 opp. p. 61.	I & N	
22.) 1833, Dec. 14	JANE VAN WAGONER	David D. Haring	Rose (4 leaves)	Private Collection	95 1/2" x 73"	Jane Van Wagoner m. Edo Sip, Nov. 2, 1833.
23.) 1833, Dec. 14	MARGARET/ ANN COLE	David D. Haring	Rose (4 leaves)	Private Collection pictured "Antiques" Oct. 1972.	I & N 2 LWS	
24.) 1833, Dec. 14	LEAH NAUGLE	David D. Haring	Rose (4 leaves)	Valentine Museum, VA	93 1/4" x 74" I & LB 2 LWS	
25.) 1833	SALLY HOPPER ABRAHAM HOPPER	David D. Haring	Rose (4 leaves)	Newark Museum #69.118	70" x 97" I & N 2 LWS	



DATE	INSCRIBED	WEAVER	TRADEMARK	SOURCE	SIZE & COLOR	FURTHER INFO	45
26.) 1834	Rachel Westervelt	—	—	Year Book B.C.H.S. 1913-14 p. 33	I & N		
27.) 1834 April 3	JOHN C. DEMAREST	David D. Haring	Rose (4 leaves)	B.C.H.S. 45.5	53" x 71" I & N 2 LWS		
28.) 1834, May 4		—	—	Friends of Hermitage	I & N SU	Made for Hannah Christie	
29.) 1834, Sep. 14	RACHEL VAN DUYNE	N. Young, Pinebrook	Rose (4 leaves)	State Museum Trenton, N.J.	I & N 2 LWS	23 Dec. 1834 Rachel Van Dien m. Simon Speer.	
30.) 1834	The Property of Mary Bogert	I. Christie	Rose (3 leaves)	Illinois State Museum	I & LB	Mary Bogert March 4, 1834 m. Cornelius Blauvelt of Waldwick.	
31.) 1834	The Property of Sarah Demarest	I. Christie	Rose (3 leaves)	B.C.H.S. 38.4	85" x 71½" I & LB 2 LWS		
32.) 1834	The Property of Rachel Demarest	I. Christie	Rose (3 leaves)	B.C.H.S. 62.2	90" x 74" I & N 2 LWS		
33.) 1834	MATILDA TERHUNE		Rose (4 leaves)	Art Institute of Chicago	95½" x 74⅞" I & N 2 LWS		
34.) 1834, Oct. 8	JANE/VAN HOUTEN	David D. Haring	Rose (4 leaves)	Sothely Parke Bernet Sale #46924 Sept. 26, 1981 Lot #5	82" x 84" 2 LWS	Made for Jane Van Houten (b. 1/1/1813) daughter of Claes T. Van Houten & pre- sented on 21st birth- day.	
35.) 1835	Eleanor Van Dien	D.D.H.		Private Collection	92½" x 71" I & LB 2 LWS		
36.) 1835, March 6			Corner blocks with date.	p. 246, "America's Quilts & Coverlets" Arleton S. Bishop NY: E. P. Dutton & Co., Inc. 1972.	95½" x 73" I & LB 2 LWS		
37.) 1835	The Property of Maria Bogert	I. Christie	Rose (3 leaves)	Private Collection			
38.) 1835, Apr. 4	CAROLINE HOPPER	D.D.H.		Chicago Historical Society			
39.) 1835	MARY ANN DEMAREST			Private Collection	I & LB SU		
40.) 1836, July 17	Margaret Christie		Rose (? leaves)	Smithsonian	Crib Size I & LB		
41.) 1837	Letty Vanwart			For sale by Roger Johnson, Johnsville, NY 1974.	I & N 2 LWS		
42.) 1838, March 3	C.Z.		Rose (2 leaves)	Private Collection	I & N	Caroline Zabriskie	
43.) 1838		N. Young		B.C.H.S. #79.1	I & N		
44.) 1838	ANN ZEBRISKIE			Private Collection	I & N SU		
45.) 1839	Maria Van Ness	N. Young		Museum of City of NY	I & N		
46.) 1841	JASPER DEMAREST			Blauvelt-Demarest Foundation			
47.) 1842, Sep.	An/Honnis	Christie (?)		Private Collection	Red & N SU	Conrad Honnas, Lebanon Twp., Hunterdon, N.J. 1840 census. Coverlet resembles work of C. Van Nortwick of Asbury, N.J.	
48.) 1843	Maria Brinkerhoff		Rose (2 leaves)	B.C.H.S. 68.8	75" x 89" I & N 2 LWS		
49.) 1843	Ann Ackerman				73" x 87" I & N SU	m. Jacob Van Riper, Fair Lawn.	
50.) 1845	ANDREW VAN DIEN			Private Collection	I & LB SU	Nearly identical to Jasper Demare	
51.) c. 1840- 1850	E. Haring			Private Collection	I & N SU		



46	DATE	INSCRIBED	WEAVER	TRADEMARK	SOURCE	SIZE & COLOR	FURTHER INFO
	52.) c. 1850	Rachel Demarest			B.C.H.S.	I & N SU	
	53.) c. 1850	Jane C. Barthoff			B.C.H.S.	I & N SU	
	54.) ?	Margaret Vohris			Private Collection		
	55.) ?	Mary Ann Demarest			Private Collection		b. 1818, Jan. m. Abraham Demarest 1835 at Tappan & died 1845.
	56.) ?	Rachel Holdrum				I & LB	Rachel Holdrum (1821-1875) of River Vale.

Code: I & N = indigo wool and natural (white) cotton
 I & LB = indigo wool and light blue cotton
 2 LWS = two loom widths, seamed up center
 SU = single unit

Those wishing to register a Bergen County coverlet should send illustration and description to:

Bergen County Historical Society
Steuben House
1209 Main Street
River Edge, N.J. 07661



Bergen County's History

March 7, 1683, the Colonial Legislature of East Jersey gave the name, Bergen County, to the lands lying between the Hudson and Hackensack Rivers. When the legislature decreed that "two county court sessions were to be held there each year," Bergen became a county and was named after its only town, Bergen (now Jersey City). (In Dutch the name means hills or palisades).

Bergen County, settled by the Dutch about 1620, remained a Dutch type community even after the British, in 1664, conquered the colony of New Netherland and renamed it New York and New Jersey.

During the Revolutionary War bitterness and hatred were rampant within the county. There were many strong patriots, but there were as many, if not more, who wished to remain loyal to the British crown. No major battles were fought here, but great damage was done to the farms and homes of both sides from the raids by both armies, which swept in and out of the county in their search for food, clothing and firewood.

After the war, one of the first jobs to be done was to take an official census. This was done in 1790 and the county showed 12,683 persons, including some 2,300 slaves.

Seventy years later when the nation became involved in the Civil War, sentiment was divided in the county, because there were still quite a few slaves. In 1862, however, the Bergen County 22nd Regiment joined the Union Army.

After the Civil War, the railroads, which started in 1832 as the Paterson & Hudson River RR, continued their expansion and many new residential areas sprung up. This trend signalled the changing of the county from a farming community to the suburban area it is today. This change was also spurred by a new Act of the Legislature in 1894, called the "Borough Act", which permitted small "boroughs" to be formed out of larger townships. The move took strong hold in Bergen County and today there are 70 municipalities, more than twice as many as most other counties.

When World War I started in 1917, the U.S. Army built Camp Merritt as a major embarkation point for its overseas troops. Lands in the Dumont, Bergenfield and Cresskill area were taken and in less than a year over one million men had either embarked, or were returned through the camp. Today this great effort is marked by a tall monument in the circle at Madison Ave. and Knickerbocker Road in Dumont/Cresskill.

Following the war, the nation and the county advanced into the "Roaring Twenties" with its business boom, the economic collapse in Oct. 1929, and then the Great Depression of the 30's. The Federal Government stepped in to stimulate the economy with massive public works such as roads, bridges, parks and municipal records restoration.

The construction of the George Washington Bridge, started in 1927 and opened for traffic in 1931, led the way for large residential development, and later industrial and office growth.

World War II brought technical jobs to the county and was a great factor in bringing women into the work force. Industrial and residential expansion into the outlying areas and the increased use of autos demanded an increase in road construction.

The county has been favored with the growth of industrial parks, high-rise offices and apartments, large hotels, a busy airport and a sports complex. It is today a major metropolitan area, yet it still retains its suburban character in spite of a burgeoning population of 850,000.

Marden R. Nystrom

Secretary and Past President of the Bergen County Historical Society

