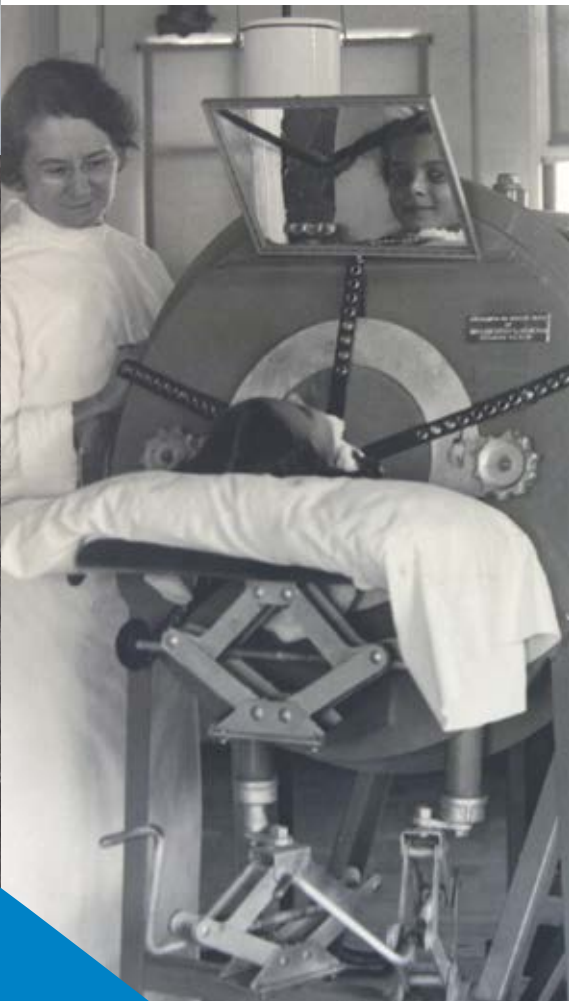
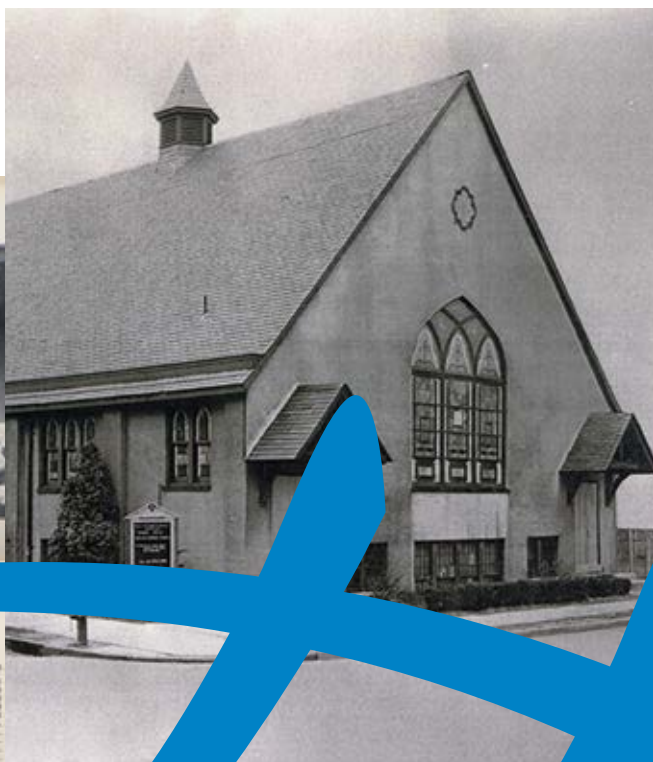




35^{IN}350

THE STORY OF NEW JERSEY

[illegible]

IMAGES // FROM LEFT TO RIGHT

Bergen Pines Annual Report, 1930, Detail

First A.M.E. Zion Church, founded 1834, Detail

Bergen Pines hospital patients, circa 1930s , Detail

Portrait of Joseph Kingsland, Jr, circa 1856, Detail

Bergen Pines hospital Iron Lung machine, circa 1930s, Detail

COVER IMAGE
Yarn Reel, circa 1920
Made by Brown & Sharpe Mfg. Co.,
Detail

35 ^{IN} 350
THE STORY OF NEW JERSEY



35 *in* 350:

The Story of New Jersey

Introduction

CONCEIVED OVER A YEAR AGO by Harry Weil, the exhibition *35 in 350: The Story of New Jersey* creates fascinating connections between material culture and storytelling. What are the objects in our lives that are the most meaningful and indispensable?

What are the stories that uniquely define us as residents of New Jersey? These questions were posed to over twenty individuals and organizations from as near as neighboring Paterson and as far as the Atlantic City Boardwalk. Through the participants' thoughtful selections, we identified thirty-five objects, places, or experiences that tell the story of New Jersey.

Time and place are fundamental aspects of storytelling. Fairytales begin with "Once upon a time" to transport the reader both in geographic and temporal space. Many ancient myths and legends involve a journey from one destination to another, sometimes even backward or forward in time. However, the protagonists often find themselves drawn inexorably to a specific place or time. It would seem that we are hardwired to find a connection to a location, whether it is our hometown or adopted home, yet our own sense of connection may vary substantially. For some, New Jersey is a physical place where we live or work, defined primarily by its geographical features and its suitability for livelihood. For others, it assumes a psychological or emotional "state" of mind, embedded with memories and cultural or historical ties. These distinct perspectives co-exist within the confines of this exhibition.

In weaving the story of New Jersey, the University Galleries are grateful for all the participants who have invested significant time, energy, and insight in this exhibition. Some are familiar neighbors such as the Paterson Museum and the American Labor Museum/ Botto House National Landmark. We have also been fortunate to foster new relationships with nearby organizations such as the A.M.E. Zion Church, Hamilton Partnership for Paterson, and the Friends of the Hinchliffe Stadium. And we reached further across the state to historic sites, museums, libraries, schools, community organizations, and businesses including the Fritz Behnke Historical Museum of Paramus, Thomas Edison National Historical Park, Fosterfields Living Historical Farm, James Candy Company, Kingsland Manor, Korean Community Center, Mahwah Museum, New Beginnings (Gramon Family of Schools), the Oradell Public Library, Sand Hill Indian Historical Association, and the Rutherford Free Public Library.

In addition, we benefited from the enthusiastic involvement of civic, community, and religious leaders including Rabbi Israel S. Dresner; Randy George, Mayor of North Haledon; Mohamed el Filali; United States Congressman Rodney P. Frelinghuysen; Reverend Dr. Douglas L. Maven; Jimmy Richardson; and William Paterson University President Kathleen Waldron. This exhibition significantly broadened our perspective on the "Garden State" by involving diverse communities and individuals in compelling, unprecedented, and frequently unexpected ways.

I'm extremely grateful to Harry Weil for conceiving of this exhibition. His ambitious vision and keen interest were matched by tremendous energy that brought this exhibition to fruition. I would also like to thank Program Assistant Emily Johnsen and Visual Resources Curator Heidi Rempel for their critical support of this endeavor. Graphic designer Thomas Uhlein invested his creative talents and eye for detail to produce this refined publication. The catalogue was made possible by a grant from the New Jersey Council for the Humanities, a state partner of the National Endowment for the Humanities. I extend special gratitude to Associate Provost Stephen Hahn, the College of Arts and Communication Dean Daryl Joseph Moore, and Associate Dean Imafidon Olaye for their encouragement and support of the University Galleries. On behalf of the University Galleries, I sincerely appreciate all those who contributed to the engaging dialogue that shaped this dynamic exhibition. •

Kristen Evangelista
Director, University Galleries

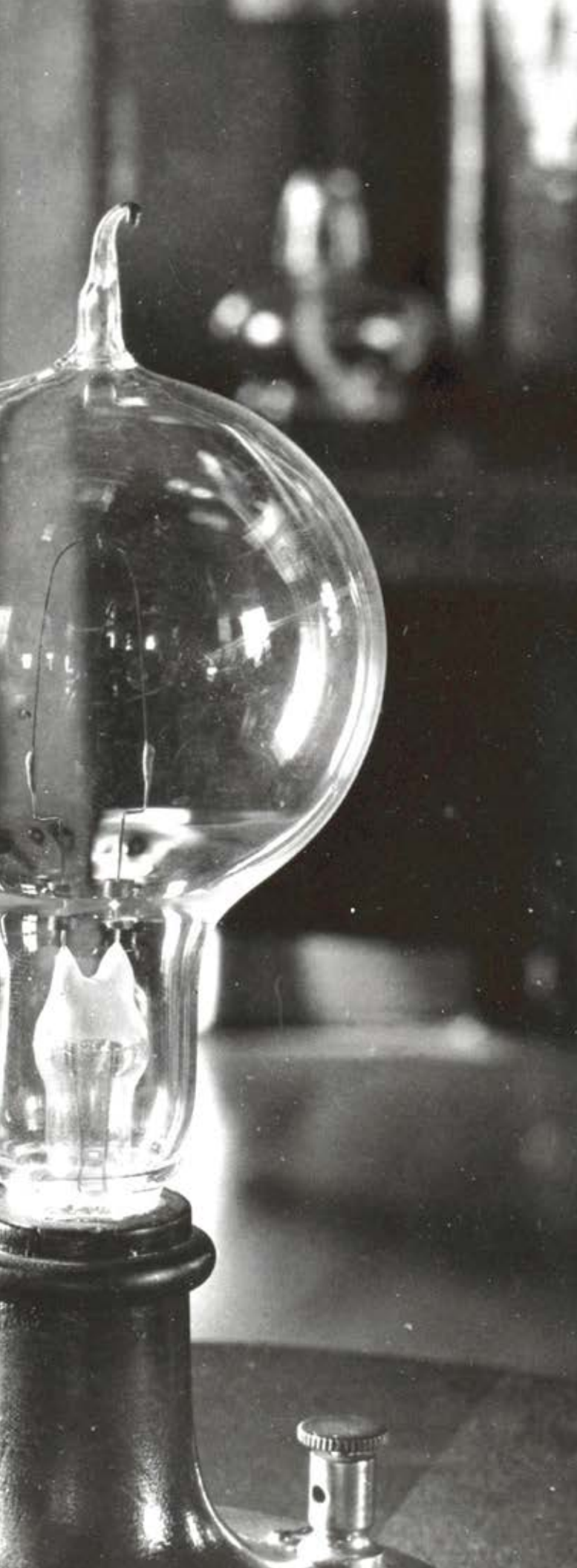
PHOTO, left
Hobart Manor, 2005
Detail



35^{IN} 350
THE STORY OF NEW JERSEY



INSTALLATION VIEW
35 in 350: The Story of New Jersey



**The ache for home
lives in all of us,
the safe place where
we can go as we are
and not be questioned.”**

Maya Angelou

How would an exhibition about “home” be organized? The answer largely depends on how you define home. Is it the roof over your head? Is it the people who share a space? What about the associations made in adoptive homes, or the longing for a lost homeland? While these are not intended as rhetorical questions, they also do not have easy answers. Defining “home” is dependent on many things, including the culture, context, and location where someone grows up. While I get a little weepy thinking of the “Home Sweet Home” cross-stitch that my mother crafted, which still hangs in the apartment where I grew up, others may not be as sentimental.

35 in 350 was organized with some open-endedness about what constitutes home. A broad line of inquiry was the starting point for what became a yearlong investigation, made even more complex by all the enthusiasm and recommendations we received for celebrities or landmarks that should be included. How could a single exhibition encapsulate the stories of the many millions who have called “The Garden State” home and whose life experience would we highlight? We had to cast a wide net, reaching out to a diverse range of communities and organizations. The final selection of objects represents numerous social, cultural, religious and political perspectives from across the state. As such, you will discover pieces of saltwater taffy from the James Candy Company alongside photographs of the African Methodist Episcopal Zion Church in Paterson and currency issued by the Morris County Bank. While a juxtaposition like this may seem far-flung, especially given the range in dates between the Islamic calligraphy of the Qur’an, made sometime in the 13th century, and a 1950s novelty racing flag, these leaps in time are nonetheless poignant and revelatory.

Two recent precedents inspired the development of this exhibition. The BBC and the British Museum launched a year-long initiative in 2010 to tell the history of the world through human artifacts. The project had two key parts: (1) a radio show

and book, *A History of the World in 100 Objects*, featuring works chosen by Neil MacGregor, Director of the British Museum, dating from two million years ago to the present, which ran the gamut of creativity and innovation (including a Prehistoric hand axe, a solar powered lamp, Native American buckskin and ancient Chinese tomb figurines) and (2) an online platform, *A History of the World*, developed in partnership with schools, cultural institutions, and the general public across the United Kingdom, to which individuals contributed stories about what objects they believed were important in human history. More recently, in the 2013 exhibition *Masterpieces of Everyday New York: Objects As Story*, at The New School, faculty participants selected objects to retell the “biography” of New York City, emphasizing the city’s incredible diversity. *35 in 350* is similar to both of these exhibitions as it explores how objects, people, and places can all embody a sense of connectivity among varied audiences.

35 in 350 also prompted me to reflect on my own personal connection to New Jersey. While it was never my home, it was a place I had visited throughout my childhood and worked in at the start of my professional career. When I began thinking about objects that could represent my associations with the state, suddenly memories surged in and flooded my mind with glimpses of the past. These are just a few of them:

NJ Transit Ticket: As an adjunct professor in the Department of Art at William Paterson, much of my tenure was spent riding on public transit from Port Authority, my only way to reach campus. A NJ Transit ticket represents, not only my lifeline between work and home, but also time spent with colleagues hauling across state lines, sharing stories about students, offering and receiving career advice, and building our personal connections and community.

An In-ground Pool: I grew up in a small apartment in Brooklyn and idolized my family members in New Jersey with their suburban homes and large back yards. What I coveted most of all were their pools. I loved, and still love, jumping into the cold water on the hottest of summer days. Everyone in my family, young and old, would be there swimming around, playing Marco Polo, or just having a good laugh. The pool was a little world of its own, an oasis from life in the city.

Apples: As summer drifted away, time in the pool was replaced with apple picking. There were lots of sites for my family to choose from, but our favorite was Battleview Orchards in Monmouth County. I still remember running through the seemingly endless

rows of trees wildly plucking red apples to be turned into apple pie or applesauce, or simply to be enjoyed sliced with peanut butter.

Like the medley of objects in the exhibition, memories do not necessarily have a particular rhyme or reason, or any obvious transition from one to the next. This does not diminish their value. On the contrary, memories are treasured because they allow us to return home. As fantasy author Tad Williams writes, “Never make your home in a place. Make a home for yourself inside your own head. You’ll find what you need to furnish it — memory, friends you can trust, love of learning, and other such things. That way it will go with you wherever you journey.” The home he speaks of is not necessarily a physical place, but rather something that is part of us, made tangible only by the memories we hold. Perhaps then, to answer the questions that opened this essay, home is best defined as a sense of security, of ease and deep affection. Memories are the vehicles that allow home to always be close by. Home is where you are unabashedly yourself. It can be found in the pews of a church, an ice cream shop on the boardwalk, or even while driving down the highway. And home is sometimes the sensation of being struck by the beauty of the natural world, wonderfully illustrated in this exhibition by the photos of High Mountain Preserve, selected by Mayor of North Haledon Randy George, or an 18th century print of Passaic Falls, lent by the Hamilton Partnership for Paterson. While the area surrounding these wonders developed by way of industrialization and then by the growth of the suburbs, their ability to awe and inspire visitors has never ceased.

From immigrants establishing themselves in a new land to those who seem to have always been here, the participants in *35 in 350* reveal the many ways in which people consider New Jersey their home. As you read this catalogue, their descriptions of the objects they chose transport us to distinct moments across various locations in New Jersey, bringing to life a myriad of memories and historical accounts. And while you may arrive somewhere new each time, their voices direct and welcome you safely home. •

Harry J. Weil, co-curator

This essay is a project of the
Creative Capital | Warhol Foundation
Arts Writers Grant Program.

PHOTO, Left
Thomas Edison
Replica of First Incandescent Lamp, 1929
Detail



Works in Exhibition

IMAGE
Paterson Panthers
Football Program, 1939
Detail



1.

Council on American Islamic Relations

South Plainfield, New Jersey



Artist unknown

Pages from *Qur'an*, 13th century

Illustrated manuscript

8 1/2 x 14 inches

Collection of Mohamed El Filali

The Muslim community in New Jersey is diverse with a variety of cultural representations. However, what everyone in the community shares as a common denominator is the call to prayer. This call is propagated around the globe five times a day. The call to prayer is usually followed by prayers that include the recitation of seven short verses of the Qur'an by every praying Muslim. The illustrated manuscript of the Qur'an from the 13th century speaks to the faith's long-standing traditions and artistry.

Mohamed El Filali

Executive Director,

Council on American Islamic Relations, New Jersey



2.

Hamilton Partnership for Paterson, New Jersey



Paul Sandby after Thomas Pownall

View of Passaic Falls, 1761

Hand-colored engraving

14 x 20 inches (unframed)

Collection of the Hamilton Partnership for Paterson, (Gift of Albert H. Small)

This rare 1761 etching was based on a sketch by England's Lt. Governor for the colony of New Jersey, and was the first ever published image of the Great Falls. The Great Falls is both a National Natural Landmark and part of the Great Falls National Historic Landmark District, and now is the heart of the Paterson Great Falls National Historical Park, created in 2009. This print was one of several etchings produced to illustrate special places in Britain's imperial colonies, and it has been published in the *New York Times* and several books.

Leonard Zax

President, Hamilton Partnership for Paterson



3.

Sand Hill Indian Historical Association

Lincroft, New Jersey



Native American (attributed to Cherokee) instrument and regalia used in pow-wows

Flute, 20th century reproductions of late 18th century artifacts

Wood, leather • 22 1/2 x 2 x 2 inches

Sand Hill Indian Historical Association

Gift of William Long, Leonardo, New Jersey

Sand Hill Indians of Monmouth County were comprised of local Lenape Indians and Cherokee Indians who migrated to New Jersey from Georgia in the late 18th century. The Sand Hill Indians were builders, carpenters, masons, farmers and contracted to construct many houses, schools, churches, barns and fences that were needed in growing shore towns of Eatontown, Long Branch, Tinton Falls, Asbury Park and Ocean Grove. The families kept their traditional way of living by building a community where several generations lived together. As new families formed, land was divided, houses built and another generation learned the ways of the past from grandparents and kin.

Summers called for a gathering called a pow-wow, a weekend of cooking, eating, and having family come from near and far to celebrate their heritage. The Sand Hill Indians meet biannually to inform and teach the next generation about their heritage and family history. Handmade leather clothing, moccasins, headgear, a peace pipe, turkey fan and beaded items are displayed during these events. The items on view in this exhibition are reproductions that were used in pow-wows and dances from descendants of Cherokee Indians who resided in Leonardo, New Jersey.

Claire Garland

Director, Sand Hill Indian Historical Association



4.



Native American (attributed to Cherokee) tools and weaponry

Hatchet, 20th century reproductions of late 18th century artifacts

Wood, stone, leather

19 x 4 1/2 x 2 inches

Sand Hill Indian Historical Association

Gift of William Long, Leonardo, New Jersey



5.

Passaic Paper Mill, Kingsland Manor

Nutley, New Jersey, circa 1850s



Nathan Frederick Carryl
Passaic Paper Mill
Kingsland Road, built circa 1850s, photographed in 1890
Photographic reproduction
8 x 10 inches
Collection of Kingsland Manor

The Historic Restoration Trust of Nutley is interested in the Kingsland family being widely recognized as a leading entrepreneurial family in the development of Essex and Passaic Counties of New Jersey. In 1821, Joseph Kingsland Jr. envisioned a mill town established around his paper mill. He wanted it to be known as Madisonville. Unfortunately, his dream died along with him but the Kingsland legacy stretches from Major Nathaniel Kingsland of Barbados who received the first land patent from Sir George Carteret in 1668 until the last Kingsland left the Manor in 1909, over 240 years of contributing to the economic prosperity of northern New Jersey.

Leon Kish
Trustee, Kingsland Manor



6.

Morris County Bank

Morristown, New Jersey, 1857-1863



Paper currency printed for the Morris County Bank by the American Bank Note Company, patented 1857
Engraving
25 x 12 inches (frame size)
Collection of Congressman Rodney P. Frelinghuysen

These banknotes printed by the Morris County Bank between 1857 and 1863 are examples of paper currency that, prior to 1863, was issued not by the federal government but by state-chartered banks. The beautifully engraved vignettes on each note reflect types of economic activity in Morris County during that period. During the Civil War, Congress enacted and President Lincoln signed bills establishing the national banking system we know today, leading to the creation of a national currency backed by the United States Treasury. For me, this currency represents an important part of the history of Morris County and reminds me of all the men and women who have, over the centuries, made Morris County a great place in which to live and work.

Congressman Rodney P. Frelinghuysen
U.S. House of Representatives;
Representative of the 11th Congressional District of New Jersey



7.

The Underground Railroad



John P. Doremus
Josiah P. Huntoon's Excelsior Mills
Site of the Underground Railroad, circa 1860
Photographic reproduction
8 x 10 inches
Courtesy of the Passaic County Historical Society, Paterson, NJ

According to historical accounts, Josiah Huntoon, a resident of Paterson, was a generous benefactor to young African American William Van Rensalier, helping to finance his education in Canada, where Van Rensalier may have gained new knowledge about the Underground Railroad escape routes. Van Rensalier returned from Canada in the mid-1850s, and became a mechanical engineer in Huntoon's coffee and spice business. During the time before the Civil War, Huntoon and Van Rensalier were actively engaged as agents and conductors on the Underground Railroad, secretly using Huntoon's corner house and spice mill as a station. They made this corner on Bridge Street a safe stopover for fugitive slaves, free blacks, and abolitionists escaping capture. Today the Spice Mill has become a cultural and spiritual site of historic significance to the African American community and the City of Paterson.

Jimmy Richardson
Public historian and founder of the Freedom Boulevard Project



8.

Ailsa Farms

Wayne, New Jersey, Built 1877



Artist unknown
Garret Hobart IV at Hobart Manor, 1989
Photographic reproduction
10 x 8 inches
Collection of William Paterson University

Originally built by John MacCullough on 3.5 acres in 1877 to resemble a Scottish castle, Ailsa Farms was acquired by the Hobart family in 1902, three years after the death of Vice President Garret Hobart. The house served as a retreat from the family's active social and commercial life in Paterson. At the time of the c. 1905 photograph, the fieldstone house was deeded to Garret Hobart, Jr., who acquired the surrounding land and substantially renovated the interior over the next twenty years. Haledon Hall, as it was called in 1948, was deeded to the State of New Jersey to create the campus for William Paterson University. In 1976, the house, by then known as Hobart Manor, was designated a State and Federal Historic Landmark and listed on the National Register of Historic Places. This exhibition presents historic and recent photographs of Hobart Manor, including a portrait of Garret Hobart Jr.'s son, Garret Hobart IV.

Dr. Kathleen Waldron
President, William Paterson University



9.

James Candy Company Atlantic City, New Jersey



Fralinger's Saltwater Taffy
Atlantic City, Originated in the 1880s
Variable dimensions
Courtesy of James Candy Company

The confectioner Enoch James tinkered with a recipe for salt water taffy for years before he relocated to Atlantic City in the 1880s. His recipe was different than most, designed not to pull out one’s teeth. It was smooth, creamy, and wholesome, and available in a variety of flavors and a new “cut-to-fit-the-mouth” shape. By 1907, James and his family had improved the process. They introduced taffy-wrapping machines, candy-pulling machines, electric ovens, and vacuum-cooking kettles, many of which are still used today. The success of his signature taffy inspired him to introduce other recipes he developed over the years. These include forever favorites like chocolate-dipped salt water taffy, filled-center salt water taffy, chocolate taffy pops, macaroons, and boardwalk fudge.

James Candy Company



10.

Fosterfields Living Historical Farm Morristown, New Jersey



Caroline Foster with Two Cows, circa 1930s
Black and white photograph
4 x 6 inches
From the Collections of the Morris County
Park Commission, Fosterfields Living Historical Farm

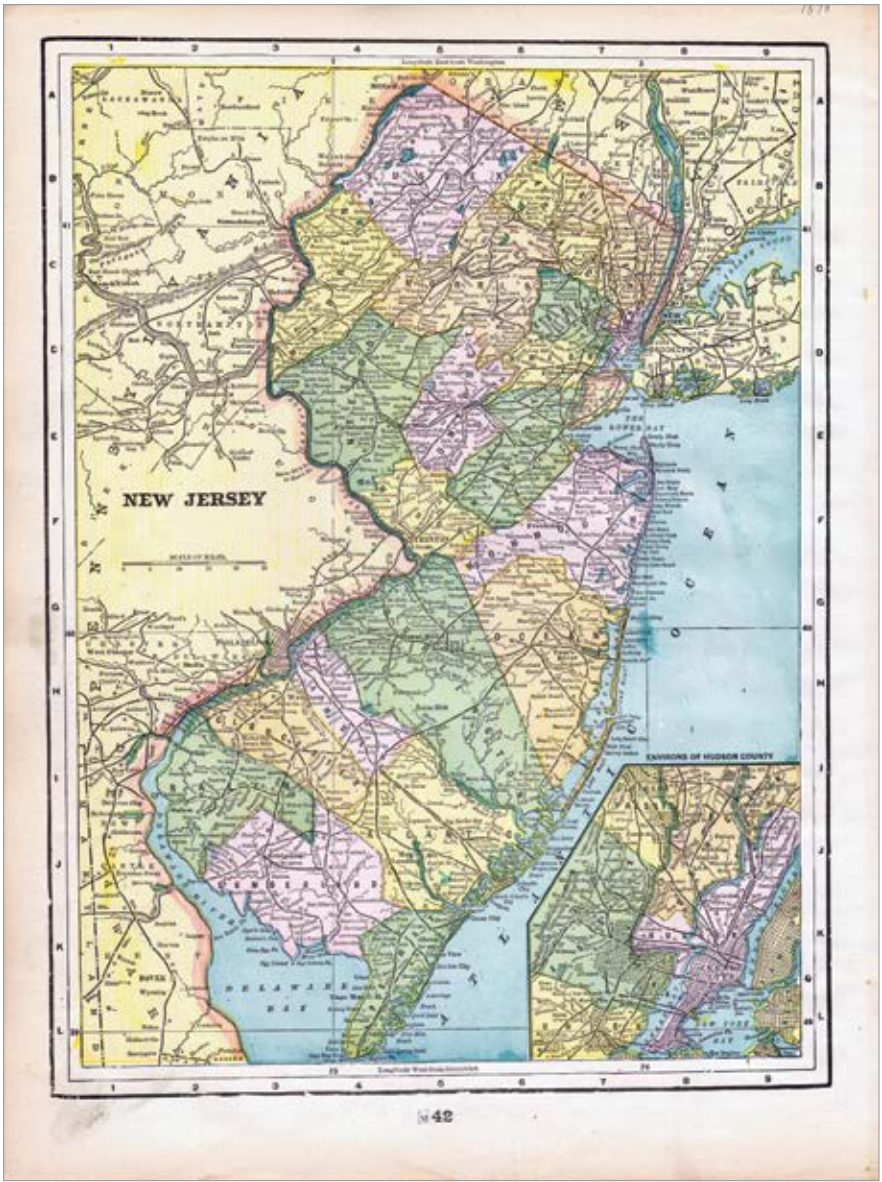
Charles Foster bought a farm in Morristown, New Jersey in 1881; the original 200-acre farmstead was then over 150 years old. Foster restored the farm buildings and imported the first of his purebred Jersey cows from the Isle of Jersey in England. The northwest region of New Jersey excelled in dairy farming. The demand for better breeds of dairy cows grew, backed by wealthy financiers and prosperous farmers who imported the best producers. The displayed items show Foster’s technical knowledge and the degree to which he was involved in the daily activities of the farm. Also on view is a photograph of Caroline Foster, Charles Foster’s daughter. As Charles became older, he delegated much of the farm to her supervision. Here she learned the progressive farm techniques of crop rotation, livestock care, and the business of Jersey cattle breeding. In 1974, she donated most of her property to the Morris County Park Commission, with the remaining acreage bequeathed to the Commission upon her death. Named Fosterfields Living Historical Farm, the property became the first living history farm in the state of New Jersey.

Lynn Laffey
Assistant Director of Historic Sites,
Division of Cultural and Environmental Resources,
Morris County Park Commission



11.

Slavery at River’s Edge Passaic River



Map of New Jersey
Manufactured by Century Atlas of New Jersey, 1897
Photographic reproduction of engraving
10 x 8 inches
Courtesy of the Paterson Museum

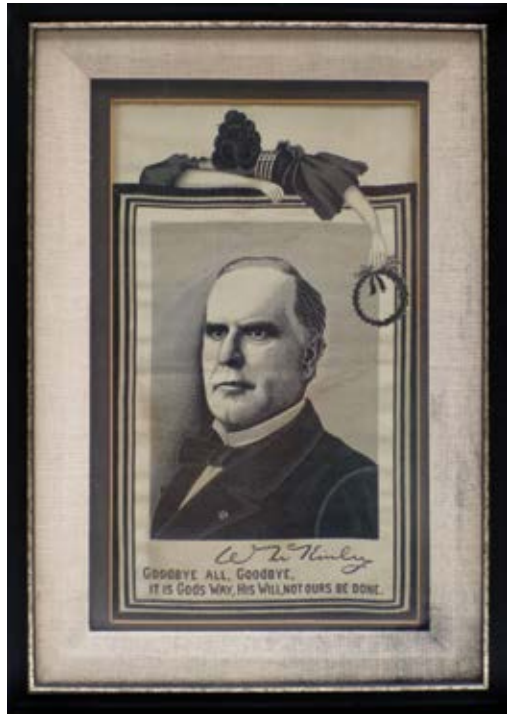
The river systems in New Jersey were critical to the economic and commercial growth of New York, New Jersey, and Pennsylvania. Each colony relied heavily on river traffic of the Hudson River, the Hackensack and the Passaic Rivers, and later the Morris Canal, which was built in 1824. With the routes of all these waterways, it is easy to proposition that the rivers aided in the escape of runaway slaves. The Hudson River ran from Canada to the mouth of the Hudson Bay. Six tributaries (Whippany, Rockaway, Pequannock, Pompton, Ramapo, and Wanaque rivers) feed the Passaic River that travels east 80 miles from North Jersey to the Newark Bay. The Morris Canal extends 108 miles starting at Jersey City, ending in Phillipsburg, New Jersey into the Delaware River that connects Delaware, Pennsylvania, New Jersey, and New York. Historians contend that the Northern New Jersey rivers and canal systems may have contributed to the “Runaway Slave Movement” in Paterson, Dover, Boonton, Pompton Plains, New Foundland, West Milford, Vernon, Stockholm, and cities into New York State and Canada. Paterson’s history well documents the Underground Railroad stops at the Passaic River’s edge.

Jimmy Richardson
Public historian and founder of
the Freedom Boulevard Project



12.

“The Silk City”
Paterson, New Jersey



President William McKinley Woven Ribbon, 1901
Jacquard woven silk
12 x 8 ¾ inches
Courtesy of the Paterson Museum

The Paterson Museum was organized in 1925 by the City of Paterson Library’s Board of Trustees. Its major strength lies in its varied collections, including local archaeology, history, and mineralogy. Paterson has been a birthplace and springboard for many innovators and inventors. The museum showcases the evolution of Paterson’s manufacturing and textile industry through objects related to the “Silk City,” locomotive manufacturing, Colt arms, and the unique Holland submarines. On view here are a variety of items related to the city’s silk production. The yarn reel was made circa 1920 and used for reeling and measuring lengths of silk, cotton, and woolen and worsted yarns. Reeling is the process of unwinding yarn from bobbins and rewinding it on to a revolving reel in the form of skeins or hanks. The Wetzel Peerless Fibre Trunk made by John F. Wetzel (Paterson, New Jersey), circa 1920, was used by the Florine Silk Company for shipping bobbins and other textiles products. Operating 25 looms, they were weavers of narrow ribbons, some of which are also on display.

Giacomo DeStefano
Executive Director, Paterson Museum



13.

Yarn Reel
Made by Brown & Sharpe Mfg. Co.,
Providence, RI, circa 1920
20 x 21 x 12 inches
Courtesy of the Paterson Museum



14.



Wetzel Peerless Fibre Trunk
Made by John F. Wetzel , Paterson, NJ, circa 1920
38 x 33 ½ x 23 inches
Courtesy of the Paterson Museum



15.

The 1913 Paterson Silk Strike



Joseph Iandoli
Portrait of Elizabeth Gurley Flynn, 1913
Postcard
5 ½ x 3 ½ inches
Collection of the American
Labor Museum/Botto House
National Landmark

In the winter of 1913, more than 24,000 men, women, and children marched out of Paterson, New Jersey’s silk mills calling for decent working conditions, an end to child labor, and an eight-hour workday. This postcard and others with different images of strike leaders and events were produced to publicize and raise funds for the strike. This one depicts Elizabeth Gurley Flynn, who was twenty-two years old at the time of the strike. Of all the out-of-town speakers sent by the Industrial Workers of the World (IWW) to Paterson, she was the one who got most involved in the daily life of the strikers and became the most popular leader. She was especially well liked among the women, for whom she held regular weekly meetings.

Angelica Santomauro, Executive Director
Evelyn M. Hershey, Education Director
American Labor Museum/ Botto House
National Landmark



16.

Agriculture in Paramus, New Jersey



Three-prong Pitchfork

Handmade by Carl Schwarz, from farm on Winters Avenue, Paramus, early 20th century

Wood

58 1/2 x 8 1/4 x 2 1/2 inches

Collection of the Paramus Fritz Behnke Historical Museum

The Paramus Fritz Behnke Historical Museum is named after Fritz Behnke, who was born in Paramus in 1919. His family has lived in Paramus since 1886, and Fritz grew up on his father's vegetable farm until it was sold in 1951. At that time, Fritz and his two brothers Walter & Donald started "Behnke's Paramus Building Supply" on Route 17 and Century Road. For many years, Fritz enjoyed being the official Historian of Paramus, and was the driving force behind the creation of the museum. Although Fritz passed away in April 2012 at the age of 93, his son Fred, along with many other dedicated volunteers, proudly give tours and share their personal experiences about the way things used to be.

The Museum contains over 2,600 artifacts dating back to the early 1900s when there were many farms in the Bergen County area. On display here are farming tools including a hayfork and celery cultivator. The west side of Paramus had muck soil that was perfect for growing celery. The rich black soil was so dense that horses wore special metal shoes to tread through the fields.

Bill Leaver

Curator, Paramus Fritz Behnke Historical Museum



17.

Horse Mud Shoe

20th century

Metal

9 1/2 x 8 x 7 inches

Collection of the Paramus Fritz Behnke Historical Museum



18.

First African Methodist Episcopal Zion Church

Paterson, New Jersey



Artist unknown

First A.M.E. Zion Church Children's Choir, circa 1950s

Photographic reproduction

8 x 10 inches

Courtesy of First A.M.E. Zion Church

The First African Methodist Episcopal (A.M.E.) Zion Church is the oldest African American church in Paterson and has been a bastion of social activism since its founding. Established in 1834, then known as the Godwin Street A.M.E. Zion Church, located on Godwin Street, it was associated with the Underground Railroad. The church moved in 1915 to the corner of Ellison and Summer Streets in Paterson, where the congregation still meets today. Music has always been an important element of worship in the tradition of the black church. From the development of slave songs, spirituals, and hymns, to contemporary gospel, music has expressed the passions and the hopes of its people. The First A.M.E. Zion Church has a rich legacy of offering diverse music through its choirs. The photographs on view depict choirs from the 1950s and 1996, including the Children's Choir, Zionaires, Zion Ensemble, Young Voices of Zion, and the Senior Choir.

Reverend Dr. Douglas L. Maven

First African Methodist Episcopal Zion Church



19.

Thomas Edison National Historical Park
West Orange, New Jersey



Thomas Edison
Replica of First Incandescent Lamp, 1929
Glass, wood, brass, and carbon filament
7 x 4 x 4 inches
U.S. Department of the Interior, National Park Service,
Thomas Edison National Historical Park

This replica of the first incandescent lamp was made for the 1929 celebration of Light's Golden Jubilee, the fiftieth anniversary of Thomas Edison's great achievement. Contrary to popular belief, he did not invent the light bulb, but rather improved upon an idea that had been evolving for fifty years. It is important to note that Edison was more than an inventor who earned 1,093 U.S. patents; he was also an innovator who changed the way we develop new technologies. He created the world's first industrial research and development (R&D) labs in Menlo Park and West Orange, New Jersey, and founded dozens of companies to manufacture and sell his inventions. Edison was also one of the first business leaders to turn his name into a brand, paving the way for Walt Disney, Steve Jobs, and other modern business celebrities.

Michelle Ortwein
Supervisory Museum Curator,
Thomas Edison National Historical Park



20.

Bergen Pines Hospital
Paramus, New Jersey



Bergen Pines Annual Report, 1930
Published by Bergen County Hospital for
Communicable Diseases including Tuberculosis
Paramus – Ridgewood, New Jersey
9 1/2 x 6 1/4 inches, 62 pages
Collection of the Paramus Fritz Behnke
Historical Museum

Paramus is known for the Bergen Pines County Hospital, which was founded in 1916 as a sanitarium for treatment of tuberculosis, polio, and other contagious diseases. This exhibition includes several photographs that document the architecture, facilities, and treatment of patients. The original building emulated Spanish Mission architecture and later buildings adhered to the same style. Separate pavilions provided isolated treatment for different diseases such as smallpox, scarlet fever, tuberculosis, and polio. The hospital site was carefully selected for its scenic views and numerous pine trees were planted to provide respiratory benefits, as seen in the photograph of patients recuperating on outdoor recliners. Another photograph on display here shows children enjoying the hospital's solarium. Various clinics provided x-rays, ultraviolet treatment, and the iron lung. The latter was used for the treatment of polio as documented in a photograph on view. Today, the hospital is known as the Bergen Regional Medical Center, which is the largest hospital in the state, situated on 65 acres and accommodating over 1,000 beds.

Bill Leaver
Curator, Paramus Fritz Behnke Historical Museum



21.

Ellsworth Kelly
Abstract artist and former resident of Oradell, New Jersey



Ellsworth Kelly
The Chirp, 1938
Junior high school
publication
8 1/2 x 5 1/2 inches
Courtesy of the Oradell
Free Public Library

Born in 1923, Ellsworth Kelly grew up in Oradell and had his first insights into art and artistic practice here, forming his vision by what he observed in the natural and cultural aspects in town and at the Oradell Reservoir. The junior high school publications he illustrated are an early example of his expertise even at a young age. Kelly has since gone on to international acclaim.

George Carter
Borough Archivist, Oradell



22.

Hinchliffe Stadium
Paterson, New Jersey, 1932-1997



Negro League Baseball Ticket, circa 1937
Ink on paper
2 5/8 x 3 3/4 inches
Courtesy of The Friends of Hinchliffe Stadium

The Friends of Hinchliffe Stadium (FOHS) is dedicated to the history and future of Hinchliffe Stadium in Paterson, New Jersey. Since 2002, the organization has researched and worked tirelessly to establish the stadium’s national significance due to Hinchliffe’s association with the Negro Leagues. On view in the exhibition are three period buttons with connections to Hinchliffe Stadium. Additionally, the exhibition showcases the last home plate used at Hinchliffe Stadium, which was used for both Eastside and John F. Kennedy high schools’ baseball programs. This exhibition also includes ephemera related to a variety of sporting and entertainment events held at the stadium, including Negro League games, motor sports, football, boxing and circuses.

Brian LoPinto
Friends of Hinchliffe Stadium



23.



Paterson Panthers Football Program, 1939
Ink on paper
11 x 8 inches
Courtesy of The Friends of Hinchliffe Stadium



24.



Hinchliffe Racing Flag, circa 1940s
Ink on fabric
23 x 19 inches
Courtesy of The Friends of Hinchliffe Stadium



25.

Les Paul
Musician and former resident of Mahwah, New Jersey



Bing Crosby with Les Paul and His Trio
“It’s Been a Long Long Time,” 1945
Vinyl record
10 x 10 inches
Collection of the Les Paul Archive,
Mahwah Museum Society

The mission of the Mahwah Museum Society is to preserve and present the history of the community and its connection to the region. The record on view was chosen because Les Paul (1915-2009) moved to Mahwah in 1952 and resided there until his death. He worked with Bing Crosby in the mid-1940s and this recording is one of Bing’s greatest and best known hits. Les and His Trio played on this recording. One of his contributions was that he moved the guitar to the forefront of recordings and performances. From his early work, Les went on to further greatness, and is without a doubt one of the leaders of his field in modern American music.

Charles Carreras
President, Mahwah Museum Society



26.

William Carlos Williams

Poet and former resident of Rutherford, New Jersey



Fedora worn by William Carlos Williams,
circa late 1940s/early 1950s
Straw
4 x 12 x 12 inches
Collection of the Rutherford Free Public Library

The Rutherford Free Public Library provides the community with a welcoming environment and resources that encourage lifelong learning. Rutherford was the home of poet William Carlos Williams (1883-1963), whose fedora is on display here. Williams was born in Rutherford and after his studies in New York, Switzerland, France, and Pennsylvania, he returned to his hometown to establish a private medical practice. Concurrently, he pursued writing and became a pioneer in American poetry. The Rutherford Library maintains circulating materials by and about Dr. Williams, as well as a collection of clippings and personal memorabilia.

Judah Hamer
Executive Director,
Rutherford Free Public Library



28.



Buttons for Knot Hole, circa 1950s
Paper, metal, and plastic
1 3/4 x 1 3/4 inches; 1 x 1 inches
Courtesy of The Friends of Hinchliffe Stadium



27.

Hinchliffe Stadium

Paterson, New Jersey, 1932-1997



Hamid Morton
Circus Poster,
circa 1950s
Print
22 x 13 1/2 inches
Courtesy of The Friends
of Hinchliffe Stadium



29.



Home Plate, last used circa 1990s
Rubber and metal
20 x 19 x 3 inches
Courtesy of The Friends of
Hinchliffe Stadium



30.

Israel S. Dresner

Rabbi and resident of Wayne, New Jersey



Artist unknown
Menora, circa 1970s
Metal
13 1/2 x 11 1/2 x 4 inches
Collection of Rabbi
Israel S. Dresner

I served as the active rabbi (spiritual leader) of Temple Beth Tikvah (Wayne, New Jersey) for more than a quarter of a century, and have served as Rabbi Emeritus for more than fifteen years. This menorah (Hanukah candelabra) has been used in my home for 45 years. I purchased it while I was on sabbatical in Israel. The Hanukah menorah is the primary symbol and religious artifact for the Jewish holiday of Hanukah. [. . .] According to legend, when the Temple in Jerusalem, which had been desecrated by the pagan empire, was liberated, the sacred oil by which the temple menorah was to be lit was unavailable. When the temple in Jerusalem was rededicated, the menorah was lit with one day’s worth of oil, but the menorah burned for eight days, until the holy oil was produced. The Jewish holiday of Hanukah is eight days long. On the first night, a candle is lit and each subsequent night another is lit until all eight candles are lit. The ninth candle is called the shamash (servant) and it is used to light the other candles.

Rabbi Israel S. Dresner



32.

Legacy of the 1913 Paterson Silk Strike in the 21st Century



Mike Conner
Workers’ Rally at the Botto House in Haledon, New Jersey in 1913, 2006
Acrylic paint on canvas
37 1/4 x 25 1/4 inches
Collection of the American Labor
Museum/Botto House National Landmark

This painting was created by a contemporary union member, Mike Conner. As part of a union apprenticeship program, Conner was introduced to the history of organized workers. He inspired fellow union members and the general public to learn from the lessons of the “people’s history” by creating a series of paintings depicting historic American labor struggles including *Workers’ Rally at the Botto House in Haledon, New Jersey in 1913*. Here, Conner illustrates the home of Pietro and Maria Botto, which was offered as a meeting place for strikers. Upton Sinclair, Elizabeth Gurley Flynn, and other champions of labor spoke from the second floor balcony to workers of many nationalities. This action and others like it brought about reforms in the workplace broadly enjoyed by Americans today. The 1908 home is now a registered landmark and the headquarters for the American Labor Museum.

Angelica Santomauro, Executive Director
Evelyn M. Hershey, Education Director
American Labor Museum/Botto House National Landmark



31.

High Mountain Preserve

North Haledon, New Jersey



High Mountain Preserve, established 1993,
photographed in 2014
Photographic reproductions
Each 8 x 10 inches
Courtesy of Randy George, Mayor of North
Haledon

A natural oasis amid urban sprawl, the High Mountain Park Preserve is located in the Preakness Range of the Watchung Mountains. Its topography provides many beautiful vistas, including a stunning view of New York City from High Mountain’s summit. In 1900, the High Mountain Association considered developing the land into a summer hotel, although this was never brought to fruition. It is one of the largest tracts of forested land in northern New Jersey and encompasses a mixture of woodlands and wetlands. The preserve serves to protect nine ecological communities harboring 380 plant species, 18 of which are endangered, and contains geological points of interest, including a rare traprock basalt glade, as well as rock shelters which have been determined to be sites of prehistoric human habitation.

Randy George
Mayor of North Haledon



33.

The Korean Community Center

Englewood, New Jersey



Jong Sook Kang
Recollection, 2009
Red stoneware, low fire glazing
19 x 19 x 9 inches
Courtesy of the artist and
the Korean Community Center

The Korean Community Center (KCC)’s mission is to promote healthy and independent living for all community members and to integrate the Korean population into the greater community through culture and education, outreach, health and social services, and civic advocacy. The artworks on view were created by artists involved with the organization. Grace Y. Kim’s writing reflects the basic discipline that a calligrapher should demonstrate. Calligraphy is not only an art form, but also carries the spirit of the writer. In Korean culture, calligraphy shows the writer’s character and when an artist puts effort into building his or her character, the perfect penmanship can be achieved. Jong Sook Kang’s artwork shows the restrained beauty of Korean art. Compared with Western decorative art, Korean art generally emphasizes the power of emptiness. Kang’s work is composed of simple shapes and features the deep natural colors of Korean ceramic art. KCC chose Kim’s calligraphy and Kang’s ceramic work to convey Korean culture and its unique spirit.

Chloe Jun
Assistant Program Director/Curator,
Korean Community Center



34.

The Korean Community Center

Englewood, New Jersey



Grace Y. Kim

What is calligraphy, 2012

Ink painting

50 x 30 inches

Courtesy of the artist and the

Korean Community Center



35.

New Beginnings (Gramon Family of Schools)

Fairfield, New Jersey



**Billy R. and Students
from New Beginnings**

New Beginnings Amusement Park,
2014

Mixed media

Approximately

76 x 30 x 28 inches

Courtesy of New Beginnings

(Gramon Family of Schools)

As a member of the Gramon Family of Schools, New Beginnings, founded in 1997 as a special education program, is committed to the principle that every child deserves the opportunity to attain his or her potential. Each child is offered the individualized care, attention, and support that he or she requires to realize that potential. Billy, one of our high school students, pioneered the project on display by deciding that we could build up boxes to make an amusement park version of New Beginnings. Students from all age levels helped to create the work through various artistic tasks from decorating the paper that covers the boxes to making and attaching “attractions” out of wire and other materials. The final result shows the amazing talent and creativity of our students, particularly when they collaborate. Many of our students struggle with socialization, so sharing ideas, space, and materials through the artistic process can be an important task and a powerful accomplishment. The piece is also a terrific metaphor for our school. While lots of learning takes place, we hope the students also view their school like they would an amusement park: a place where they can play, have fun, and be themselves!

Lauren Farrelly

Art Therapist, New Beginnings

This catalogue is published in conjunction with the exhibition, *35 in 350: The Story of New Jersey*, organized by the University Galleries, William Paterson University, and on view September 8 – December 12, 2014. The exhibition is presented as part of statewide celebrations of New Jersey’s 350th anniversary.

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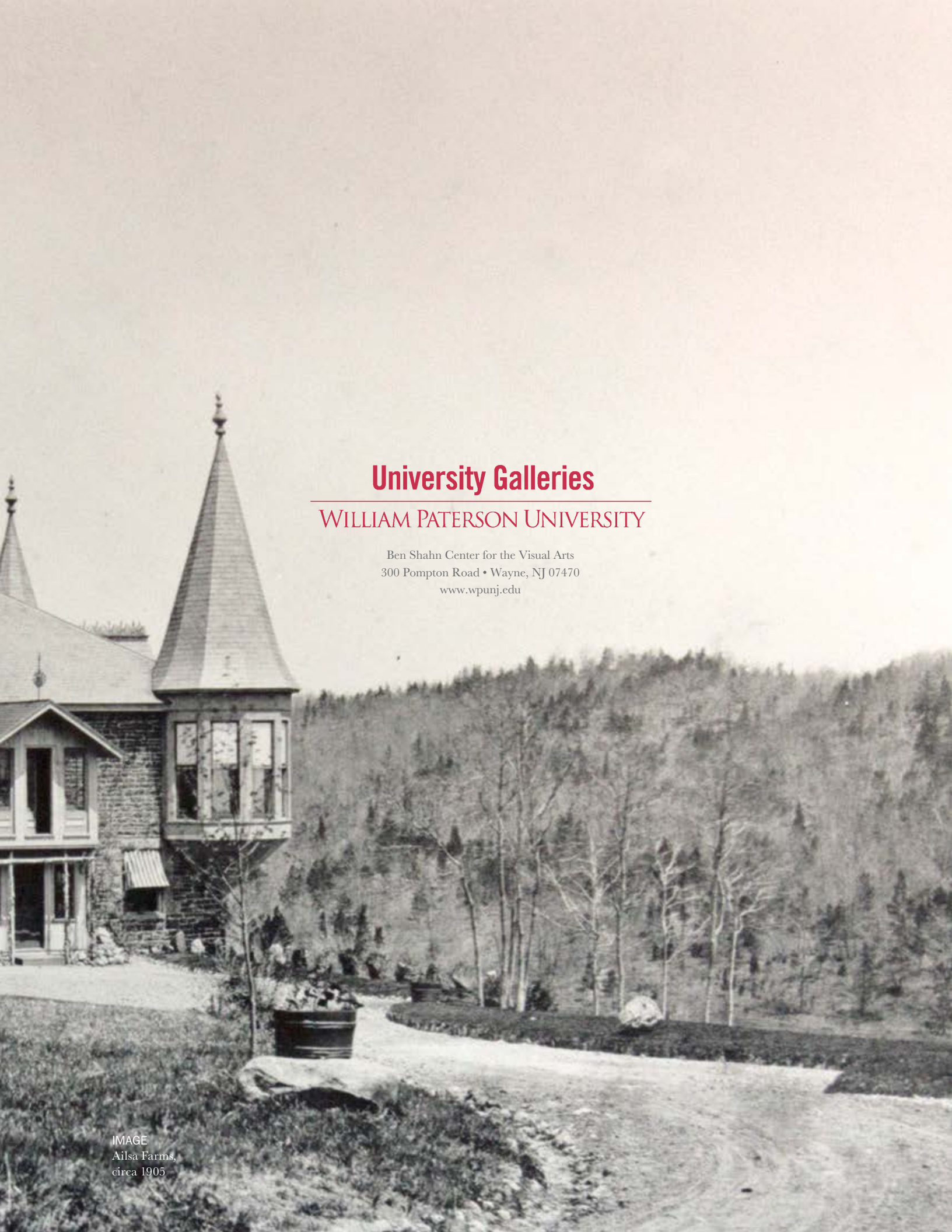


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University Galleries

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IMAGE
Ailsa Farms,
circa 1905