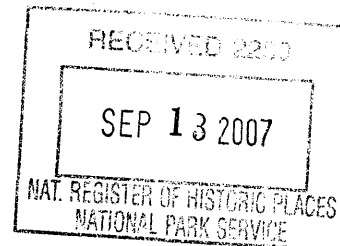


United States Department of the Interior
National Park Service



1108

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials and areas of significance, enter only categories and subcategories listed in the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Burial Ground of the Presbyterian Church in the West Fields of Elizabethtown

other names/site number _____

2. Location

street & number Westerly side of Mountain Avenue north of Drift Way; opposite 140 Mountain Ave not for publication

city or town Westfield Town vicinity

state New Jersey code NJ county Union code 039 07090

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. See continuation sheet for additional comments.

Amy Cradic 7/27/07
Signature of certifying official/Title Date
Amy Cradic, Assistant Commissioner Natural & Historic Resources/DSHPO
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet for additional comments.

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register. See continuation sheet.

determined eligible for the National Register. See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain:) _____

Edson H. Beall 10-25-07
Signature of the Keeper Date of Action

Name of Property

County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private, public-local, public-State, public-Federal

Category of Property

(Check only one box)

- building(s), district, site, structure, object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Table with columns for Contributing and Noncontributing resources, and rows for buildings, sites, structures, objects, and Total.

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

FUNERARY / cemetery

Current Functions

(Enter categories from instructions)

FUNERARY / cemetery

7. Description

Architectural Classification

(Enter categories from instructions)

N/A

Materials

(Enter categories from instructions)

foundation, walls, roof, other

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8 Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria considerations

(mark "x" in all the boxes that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Areas of Significance

(Enter categories from instructions)

Settlement

Art

Period of Significance

1724-1868

Significant Dates

ca.1750-1788

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

N/A

Architect/Builder

N/A

Primary location of additional data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

Name of Property

County and State

10. Geographical DataAcreage of property 3 acres**UTM References**

(Place additional UTM references on a continuation sheet.)

1	18	555034	4500274	3			
	Zone	Easting	Northing		Zone	Easting	Northing
2				4			

 See continuation sheet**Verbal Boundary Description**

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Lee M. Hale

organization Co-dhair, Cemetery Committee date January 2007

street & number 925 Wyandotte Trail telephone (908) 232-1041

city or town Westfield state NJ zip code 07090

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets**Maps**A **USGS map** (7.5 or 15 minute series) indicating the property's location.A **Sketch map** for historic districts and properties having large acreage or numerous resources.**Photographs**Representative **black and white photographs** of the property.**Additional items**

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name The Presbyterian Church in Westfield, NJ

street & number 140 Mountain Avenue telephone (908) 233-0301

city or town Westfield state NJ zip code 07090

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.470 *et seq.*)

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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Continuation SheetBurial Ground of the Presbyterian Church in the West Fields
of Elizabethtown Middlesex Co., NJSection number 7 Page 1**Description Narrative**

The Burial Ground of the Presbyterian Church in the West Fields of Elizabethtown is a three-acre cemetery that occupies a lot in Westfield Town, Union County, on the southwesterly side of Mountain Avenue north of a short stub of a street called "Drift Way" and across Mountain Avenue from the Presbyterian Church with which it has been historically associated (Block 2405, Lot 14 of the Westfield Town tax map). The cemetery was opened about 1720 and the earliest gravestone in it is dated 1730. The cemetery consists of a front half along Mountain Avenue that is dominated by hundreds of 18th-century grave markers carved of brownstone, and a rear half that was opened during the latter half of the 19th century (see the cemetery plan). The front half of the cemetery contains more than 760 marked graves dating from the second quarter of the 18th century through the first half of the 19th century. The cemetery is enclosed on the Mountain Avenue side by a low retaining wall and a wrought iron fence (Photos 17 and 31) that was added in 1925. Chain-link fencing encloses the other three sides of the cemetery. The fence has a formal gate (Photo 31) about midway along the Mountain Avenue frontage that opens onto a walk that bisects the property roughly east and west, dividing the front and rear halves into two sections each. The cemetery plan shows these as Sections I and II (the older half) and Sections III and IV (the rear, 19th-century half). An unused part of the ground, corresponding roughly to the northeasterly corner of Section I, was opened in 1982 (Section V) for the interment of cremated remains ("cremains").

Sections I and II

These two sections encompass the 18th-century cemetery of Westfield, and the burials in both sections are arranged in roughly parallel rows aligned in a general east-west direction. Maps of the graves in these sections were produced by Herbert A. Halsey (see Grave Locator maps). Nearly all of the oldest grave markers in the cemetery are fashioned of brownstone, thought to have been quarried either from quarries near Newark in Essex County or from a quarry near Feltsville in Union County. Section I contains more than 350 marked graves, including most of the earliest graves, but also containing many graves dating from the first decades of the 19th century. Section II contains more than 410 graves, dominated by brownstone markers from the second half of the 18th century. The gravestones are nearly all headstones, footstones are generally absent, and Section II contains two 18th-century table stones. Headstones are evidently situated uniformly at the westerly end of each grave with the epitaph on the easterly side of each stone. Nearly all of the 18th-century graves are marked with brownstone. A few stones, including some of the oldest (eg. Photo 23), are uncut and poorly shaped slabs of brownstone that are inscribed by amateur carvers in unworkmanlike fashion without carving tools or proper training. The great majority of the stones, however, are cut stones that have been professionally carved. They exhibit a wide range of motifs, including death angels (two) winged soul effigies, tulips, hearts, scalloped shells, and rosette-like circles that bear a six-leaf design. One of the two examples of a death angel (Photo 28), carved in 1749, features a skull flanked by downturned angel's wings.

Tulips are a more frequently encountered motif. The Noah Miller gravestone of 1730 (Photo 6), the oldest surviving stone in the burial ground, carries a three-tulip design flanked by two stems each bearing three buds. Another stone from 1765 (Photo 20) shows a somewhat similar arrangement of three flowers, although only the central one is a tulip. Several stones have a pattern of seven tulips and other flowers on their tops, and several other stones display a wide border that contains a running design of tulips and/or other flowers (eg. Photo 8).

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Burial Ground of the Presbyterian Church in the West Fields
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The most elaborate floral carvings are found on stones such as that of Anna Crane (Photo 18) in which a field of tulips surrounds a heart-shaped field inscribed with the epitaph.

The soul effigy is the most common motif in the graveyard, appearing on more stones than any of the other major motifs. These stones substitute a cherub-like face of the soul effigy for the skull of the death angel, but flank it with the same downturned wings. These stones generally date from the second half of the 18th century, later on average than would stones bearing the death angel motif. Thus the effigy stones represent an evolution away from the harsher symbolism of the death angel.

A closer inspection of the soul effigy motif shows that the effigy was much more skillfully carved than was the death angel. The face is cut in low relief, and it achieves a convincing three-dimensionality that is missing from the death angel. The soul effigy, furthermore, is wearing a wig carefully rolled tight on the top and sides and scrolled at the ends. There are lines of carefully spaced chips removed to articulate both the mouth and the eyebrows. A small atmospheric cloud hovers above the head. There are probably well over 200 such stones in Sections I and II, and many of them are carved with such repeatable precision that their faces appear as if facsimiles of one another. Many of them are, indeed, the work of a single individual, 18th-century stonemason Ebenezer Price (see the significance statement). On most of the soul-effigy stones, the wings are downward-facing and terminate in a line at the top edge of a border that separates the head (or tympanum) of the stone from the body, as if depicting the soul in a stationary pose. Some stones, however, such as one from 1770 (Photo 1) show the effigy with upturned wings, as if in flight. The oldest effigy stones in the yard date from about 1740 (see significance statement).

Many stones surround the epitaph with a border, usually a straight line along the top and sides of the epitaph, but sometimes below the bottom as well. Shallow bevels carved out of the stone to define the border simultaneously have the effect of creating a fielded panel in which the epitaph is inscribed (eg. Photo 1). This practice makes the stone more closely resemble a piece of furniture. Many borders, however, are wider, and bear either reeding (eg. Photo 21), or a running fretwork of flowers as noted above (eg. Photo 8).

There are numerous examples of crossed bones used as a symbol of mortality. These are usually simply carved in outline only and left as a two-dimensional picture at the bottom of the stone. The stones of one carver, Jonathan Hand Osborn of Scotch Plains, are distinctive in their substitution of the initials of the decedent's name for the soul effigy on the stone (see significance statement). Stones of this type appear between about 1770 and the early 19th century.

Sections III and IV

These sections were laid out in 1821, in rectilinear fashion as a series of family plots, and they were sold to the families as shown on the maps of these sections in the accompanying documentation. Graves have a somewhat scattered appearance in these two sections (eg. Photo), because many of the available plots were not sold or used, and the plots that were sold were not concentrated together. The stones are chiefly of 19th-century marble or 20th-century gray granite, and they are generally modest in their size and detailing. The cemetery does not include any colossal obelisks or mausolea, and both sections are flat and nearly treeless, with trees nearly

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Burial Ground of the Presbyterian Church in the West Fields
of Elizabethtown Middlesex Co., NJ

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restricted to the perimeter of the yard. In these sections, brownstone monuments are as conspicuous by their absence as they are by their presence in Sections I and II. Sections III and IV exhibit the variety of small gravestone designs and features that are typically found in cemeteries of the period. At least one stone (Photos 12 and 13) is inscribed with the name "Manning," indicating that it was carved by a monument company that has long been in business in Westfield.

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Continuation SheetBurial Ground of the Presbyterian Church in the West Fields
of Elizabethtown Middlesex Co., NJSection number 8 Page 1**Summary of Significance**

Dating from the 1720s, the Burial Ground of the Presbyterian Church in the West Fields of Elizabethtown is outstanding for the number and quality of its 18th-century gravestones, many of which were cut by some of the best gravestone carvers who were working in New Jersey. As the original burial ground for the Town of Westfield, it is the town's most important landmark surviving from the colonial period. Many of the town's founders and earliest significant local figures were buried here and have surviving gravestones. For example, families whose presence in early Westfield is remembered today chiefly through streets that bear their names—Quimby, Elmer, Clark, Lambert, Downer, and Scudder—are represented in this cemetery. Baltus Rol, namesake of the famous Baltusrol Golf Course in nearby Springfield was also buried here. This graveyard is also the final resting place of 70 Revolutionary War veterans, one veteran of the French and Indian War, and three veterans of the War of 1812. The property meets National Register Criteria Consideration D as a cemetery important both for its age (nearly 300 years old) and for the quality of its gravestones as funerary sculpture. It also meets both Criteria A and C for its association with Westfield's early settlement and for art.

Historical Background

The Town of Westfield originated at the very end of the 17th century as the land known as the West Fields of the township of Elizabethtown.¹ Elizabethtown in 1664 had received a controversial charter from New York governor Richard Nicolls, who in ignorance of the fact that his patron, the Duke of York (the future King James II), had granted New Jersey to royal favorites John Lord Berkeley and Sir George Carteret, conveyed to a group of New Englanders who came to be known as the Elizabethtown Associates the proprietary title to a sizeable tract of land that came to be known as the Elizabethtown Patent. The ensuing controversy over this patent would last for the rest of the colonial period in New Jersey, and the story of it has been told in many places.² In 1684, during an effort prompted by East New Jersey deputy-governor Gawen Lawrie to establish what the limits of the Elizabethtown Patent were, Captain John Baker led a survey effort to clarify where the western bounds of the patent were located and also to buy from the local Lenape sachems their interest in lands within the patent that they had not previously sold to the associates.³ Lawrie and the East Jersey proprietors who had succeeded to the proprietorship of East Jersey that had formerly been Carteret's, felt that Baker's action on behalf of the associates was an illegal purchase of Indian lands. Elizabethtown believed that it was only buying the Indian title within the area of its patent, which the terms of its patent required them to do. The Elizabethtown controversy simmered for about a decade, then heated up again in the 1690s. During that decade, the East Jersey proprietors sued to eject a settler who held title from Elizabethtown to lands that the proprietors had also devised to another settler. The jury's verdict in New Jersey's Court of Common Right favored Elizabethtown, but the judges, who were appointed by the deputy-governor and were thus beholden to the proprietors, overturned the verdict and found for the proprietors instead. Elizabethtown, however, appealed the case to England, where in 1695 the Privy Council, in a case called *Jones v. Fullerton*, ruled in favor of Elizabethtown, and declared the Nicolls patent to be valid.⁴

Elizabethtown proceeded after that to take up the land that Baker had secured in 1684, together with additional land. As Theodore Thayer stated, "Between December 1699 and the following March, they surveyed all the land west of the Elizabethtown settlements to the foot of the Watchung Mountains. Upwards of 17,000 acres

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were surveyed and divided into 171 one-hundred acre plots.... The disposal of this land marked the beginnings of the settlement of Westfield, Connecticut Farms (Union) and Springfield.”⁵

In the first two decades of the 18th century, the lands surveyed in 1699/1700 were taken up and settled. In the West Fields section, the highway that became Mountain Avenue was either laid out or was already in existence. One of the properties that bisected Mountain Avenue was lot 56 of this subdivision. Lot 56 was originally deeded to a William Looker, but in 1708 he sold the property to a John Blanchard. The site of the graveyard appears to have been set aside during the period of Blanchard's ownership. Some sources indicate that a Mr. Hetfield was buried in the graveyard in 1724, but that burial has not been confirmed. The earliest grave for which a marker survives is that of six-week-old Noah Miller, who died in 1730 (Photo 6).⁶

The Presbyterian Church of the West Fields

The church that would care for the cemetery was formed in the late 1720s from members of the Presbyterian Church congregation on Broad Street in the center of Elizabeth (today the First Presbyterian Church of Elizabeth). In 1728, members of this congregation who lived in the western reaches of the patent combined to form a new congregation in the “West Fields.” At first they worshipped in a building where Benson Place in Westfield is located, several blocks to the east of the present site. In 1729, Blanchard sold the Lot 56 to John Robinson and William Miller, who were members of the church, and they, in turn, in 1734, sold a 40-acre parcel, subdivided from Lot 56 to a group of trustees for the new congregation. This land included the site of the graveyard together with land east of Mountain Avenue on which to build a new Presbyterian meetinghouse. The church has stood on that land ever since.

The Founding Generations

Although the graveyard is believed to predate the Presbyterian church, few of the surviving grave markers predate 1750. This is largely a cemetery of the second half of the 18th century and afterward. Still, it holds dozens of graves of the leading figures of colonial Westfield. John Scudder, who has been thought by some to have been the founder of Westfield, was buried here in 1738 (Section I, E-10). John Robinson, who, as abovenoted, was a seller of the graveyard site to the church, was buried here in 1740 (Section II, G-10). The Rev. John Grant, a Yale College graduate who served as pastor of the church here was buried beneath a table stone in 1753. And John Crane, who represented Essex County in the colonial legislature and was a member of Elizabethtown's Committee on Defense of Associate Rights, defending the Elizabethtown Patent against the efforts of the East Jersey proprietors to legally overturn it, was buried here in 1763.

The Revolutionary War and its Veterans

The graves of Revolutionary War veterans include some of those who were buried during the war and others buried during the six or more decades after the war. Some are represented by brownstone markers carved by the same men noted below; others are remembered with replacement stones. The grave of Matthias Clark, “a Revolutionary Officer,” who died in 1808, is marked with a marble stone probably carved after the Civil War (Photo 24). Zebulon Jennings, Jr., who died in 1776, is honored with a 20th-century stone furnished by the U.S. Defense Department (Photo 25). Elizabeth Frazee, who died in 1815 and was, technically, not a veteran, is nevertheless well remembered for her role in an encounter with British General Lord Cornwallis in nearby

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Scotch Plains. Her grave is marked with an uncut stone to which a bronze plaque has been mounted, and a second, bronze plaque set horizontally into a small bed of concrete set in the ground (Photo 3).

The Gravestone Carvers and Their Art

The local gravestone carver who left the greatest legacy in this cemetery was **Ebenezer Price** (1728-1788), who lived and worked within what is now the City of Elizabeth and who was buried in the churchyard of the First Presbyterian Church of Elizabeth. Price's family hailed from East Hampton, on Long Island, where a few of his stones ended up, and the most extensive treatment of his career published to date seems to be that of Richard Welch, a cemetery historian of Long Island.⁷ Much of what follows about Price and those who worked for him is drawn from his book.

Welch called Ebenezer Price "one of the most successful gravestone cutters of the second half of the eighteenth century."⁸ He added, "[Price's] markers display an informed and harmonious sense of design and configuration, coupled with a fine, distinctive style of lettering." In this sense, they are qualitatively superior to the work that others turned out to mark graves in Westfield. Because his workshop was in nearby Elizabeth, the Westfield yard contains a large amount of his work, both in signed and unsigned stones. A fine example, the stone for Andrew Briant (Photo 4) who died in 1750, is an outstanding "soul effigy" stone, with the features of the cherub-like face of the effigy carefully worked out in proportion to one another, in a convincing light relief. The cheeks, the dimpled chin, the forehead and the tip of the nose all stand out when light rakes across the stone, while areas under the eyes, the nose, and the mouth, are all in shadow. Even the wig of hair worn by the effigy is carved with care, so that the tight backward curl above the forehead actually appears round. The wings have seven feathers on either side, not the three or four of some carvers, and they terminate in rounded ends reminiscent of actual feathers, not in the straight lines that Price's apprentices would use as they learned their art. Welch added that this "tight-mouthed, full-cheeked soul effigy was almost a patented device of Price's. The outsized wings fill almost the entire tympanum [(the head or top of the stone)], projecting a sense of power capable of thrusting the soul into the sky at a second's notice."⁹ This stone is signed with a hand at the bottom left of the stone, pointing rightward toward the words "*Cut by Eben^r. Price.*"

Other signed and unsigned Price stones abound at Westfield. Another signed example is the more modest stone carved for Ben-Smith Sweny (Photo 10), who died in 1763, which Price carved with the simpler signature, "E.Price." The stone for John Davis, Jr. (Photo 11), who died in 1760, is unsigned but clearly by Price, for it has the soul effigy that only he was capable of carving, the small, scalloped shell motif that he was fond of placing on the shoulders of a stone, and it has an elaborate shape composed of double cyma moldings on both sides. One of Price's finest stones is the one he carved for Mrs. Anna Crane (Photo 18), who died in 1759. Here he combined one of his best effigies, with more elaborate wings that terminate in broad, sweeping bottom curves. This rests upon a background of tulip flowers that frames a heart-shaped field that holds the epitaph. Just below the heart, Price added the words "I come quickly." The very bottom of this stone is buried, so it has not been determined whether it is signed, but it is one of the most beautiful pieces of Colonial-era gravestone art in Westfield, or probably anywhere.

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What may be Price's earliest work at Westfield might show just how precocious he was. The double stone carved for Phillip and Jacob Brooks (Section I, K-28,29), who died in 1747, exhibits a pair of soul effigies that are very Price-like, even though he was only nineteen years old at the time, younger than the starting age of at least one of his apprentices. If this is his work, then it is clear that he was still learning his craft. If instead it was the work of his teacher, then Price was soon to surpass him. The stones of Sarah Scudder (1750), Rebecca Clark (1751), Moses Crane and Hannah Miller (1753), Mary Willis (1758), Isaac Jewell (1759), Joshua Marsh (1760), James Craig (1763), Mary Terry (1768), Sarah Cory and Phebe Stuart (1770), Lydia Woodruff (1771), Mary Woodruff (1772), Mary Hetfield (1780), and Elizabeth Lambert (1783) may possibly all be his work, and this list is drawn from but a small sampling of the available online photographs.

Price had at least three apprentices whose careers he launched, and each of them left examples of their work in this graveyard. **David Jeffries** was the earliest of the three. A stone with his name on it from 1766 appears in the Elizabeth Presbyterian cemetery, very similar to a nearby Price stone of 1759.¹⁰ At Westfield, Jeffries' work is represented by a stone cut for Zebulon Jennings in 1770 signed with the letters "D.J." (Photos 1 and 2). According to Welch, "One of the distinctions that can be made between Jeffries' style and his master's is in the tulip-like flowers: Jeffries' versions tend to be bolder and many-petaled, fuller than Price's conservatively drawn three- or four-petaled blooms." Although Welch draws other useful comparisons between Price's and Jeffries' respective styles, by this one comparison alone several unsigned stones might one day be attributed to Jeffries rather than Price. One example of these stones that can be viewed online is a 1772 stone for the grave of Joanna Crane (Section 1, location B-13).

Jonathan Acken, whom Welch has identified only as "J.Ackin," was another of the three apprentices. Welch wrote of him, "J.Ackin has fewer identifiable gravestone reliefs in the cemetery at Elizabeth than Jeffries, but it is clear that he was also a Price trainee." In the Elizabeth yard, Welch found at least two stones signed by Acken and a third that he attributed to Acken based on similarity to one of the signed stones, all within the years 1784 through 1792.¹¹ The Daniel Conkling gravestone at Westfield (Photo 21), also of 1792, exhibits a soul effigy entirely in the Price manner, but below the epitaph Acken carved three pair of crossed bones and the inscription "Cut by Jona.ⁿ Acken."

Abner Stewart was the last of the three, a young man in May 1788 when he ran away from Price, which caused Price to place an advertisement offering a reward for his return. In that notice, he described Stewart as "an apprentice boy, named Abner Stewart, strong and able, near 20 years, 5 feet 8 inches high, brown hair, bluish eyes." Price added that Stewart had gone away "on account of a riot, &c. committed in this town [ie. Elizabeth], in which he was supposed to have been an aggressor; it all being settled by his father, who is desirous that he should return to his master and serve out his time...." Price died in December of the same year, and six months later, in June 1789, Stewart placed a notice in the Elizabeth newspaper that he had taken over Price's business. Welch found further evidence of Stewart's apprenticeship on some stones in the Elizabeth churchyard.¹² While it would seem very likely that at least a few of Stewart's stones stand in the Westfield graveyard, either from his apprenticeship years or from after his takeover of the business, no stones in the cemetery have been found to date that visibly bear his signature.

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It seems evident, however, through a somewhat close examination of the cemetery, that Price must have had other apprentices whose names have not yet been identified. There seem to be too many stones that are cut in the manner of Price's own work, but with nothing like his skill. And the dates of their carving do not line up with the years of his three known apprentices. There are several categories to this dissonance. First, there are the stones that predate Price's known work. His earliest stones, according to Welch, were carved in 1747 when Price was nineteen. What then to make of, say, the stone of Hannah Woodruff (Section I, F-19) who died in 1742, which exhibits a primitive soul effigy unlike others in the graveyard, and flowers in the borders on both sides of the epitaph. A fairly sophisticated composition, but too early, one supposes, to have been among Price's first works. The lack of skill with which the soul effigy was attempted suggests the idea was new to the carver, either because he was a young apprentice himself, or because he had simply never carved a soul effigy before. A more skilled and masterful hand carved the rest of this stone. That hand was probably the same who carved the stone of Joseph Woodruff in 1741 (Section I, F-20). Lettering styles are somewhat like handwriting, and the two stones have the same lettering style, but the soul effigy on this stone and the remarkable detail of the wings—however unlike Price's work—is just as skilled. In these two stones one is evidently looking at the output of an unnamed master and a nameless apprentice who worked for him, who both predate the first known work of Ebenezer Price. The realization that there must have been a professional carver prior to Price is made certain by the stone of Noah Miller (Section I, B-7, Photo 6), who died in 1730, the oldest known stone in the yard, in which the tulip motif is already well cut. From whom did Price, himself, learn?

The stone of Jonathan Woodruff (Section I, E-21), who died in 1757, another soul effigy, was definitely influenced by Price, but the hair on the figure is not as Price customarily carved it. The stone of Abigail Mitchell (Section I, I-8), who died in 1758, is carved with tulips, but the base and the stems are not as Price preferred to carve them. Perhaps this stone represents the beginning of David Jeffries' apprenticeship, since there are some similarities to how he preferred to carve tulips, and since his earliest signed stone yet found (1766) came not too many years hence. Otherwise Mitchell's stone must have been the work of an unidentified apprentice.

Harder to explain, perhaps, may be some of the stones produced after Jeffries went on his own. Carved after 1770, these must have been the work of one or more apprentices, but would appear to be too early for Acken and certainly too early for Stewart. The stone of (Section I, M-49), who died in 1771, displays a primitively carved soul effigy, clearly derived from Price's work but lacking the carving skill of the master. This stone reveals that its anonymous carver was not a beginner, for there is some competence to the manner in which each element is handled, but the overall effect of the piece is that it was student's work. Probably this graveyard also contains other examples of his work.

By the start of the Revolutionary War, Price had signed up yet another new apprentice. Or perhaps Jeffries did. The name of this individual has not been definitively ascertained either, but his stones quite closely resemble in a primitive way both the Jeffries' stone for Sarah Jennings (Photo 1), who died in 1770, and the 1781 stone (Photo 8) for Sarah Tucker. The latter stone is signed "J+T," which gravestone historians have identified as the work of a **J. Tucker**.¹³ Both stones show some noteworthy similarities. Both epitaphs begin with the words "HERE lies," with the first word in full capitals, which Jeffries may have learned from Price (compare Photos 1

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and 4), but apparently carvers in Westfield other than Tucker seldom followed that formula. And in the effigies, both men stylized the faces to be much rounder than Price did, for example, and both men made the nose too small and the mouth too high in the face than would be anatomically correct. In this way, Tucker was imitating Jeffries much more closely than Price.

In a remarkable series of stones that spanned the years of the war, one can closely trace the progress of this imitation while following what appears to be J.Tucker's stonecutting education from novice to journeyman. Compare, for example, the series of stones that began with the one for Ann Hinds (Section I, M-50), who died in the hectic month of August 1776. This unfinished, but nonetheless used, stone had its epitaph carved before the decorative matter above it was finished. So the notion that some historians appear to have, that the epitaph was the last item added to an otherwise pre-prepared stone, could not be true in all cases. The carver commenced a soul effigy, but got no further than crudely outlining the face and the hair on top. Even the wings were not yet begun. The shape of the face, however, together with the thinness of the hair and the small end scrolls, suggests that it was Jeffries' work that this novice was directly imitating, which would put Price's influence at an extra remove. A month later, Sarah Marsh died, and when her stone (Section I, E-17) was prepared, the same carver produced a completed stone showing that he had advanced to the skill of a beginner. The whole composition is timidly carved, with only the outline being competently executed. The entire design is flat, with the face and the wings on the same plane, and no effort at detail or relief in the face except around the eyes.

Three stones from 1778 show the progress Tucker made in two years' time. Thomas Squier died in February 1778. In his stone (Section II, E-61), the face of the effigy is still oddly shaped, but it carries detail. The mouth is complete and its relationship to the nose is worked out. The chin and the cheeks are defined, and the wings, though primitively drawn, are consistently handled. The stone for Susannah Terry (Section I, C-41), who died in September 1778, half a year later, shows further improvement.

Nine months later, Phebe Hetfield died in September 1779, and her stone (Section I, C-17) by the same carver shows no further improvement and perhaps a little worsening. The face is still misshapen and flat, and the wings are just as crudely carved as before. Less than two years later, however, the same carver had advanced greatly. He had reached the point of signing his own work, with the stone of Sarah Tucker (Photos 8,9). That the subject was a Tucker was another reason to suspect that J.Tucker was the carver. He also carved another stone two years later, for a Jacob Tucker (Section II, B-53), who died in June 1783. In this effort, the effigy still has a somewhat tilted face, but the cheeks and chin convey a pleasing three-dimensionality. With the wings, however, the carver was content with a mere cartoon sketch of wings, simply and evenly carved. This was evidently commercially acceptable work, but it also shows that the artisan who produced it was not the artist that Price was.

To establish the significance of this burial ground, one would not need to do anything more than give Price his due. Indeed, there are so many examples of his work that Price either signed or that can be definitely attributed to him that together with the stones that were likely his, the stones that were by his apprentices, and the stones that were by unknown carvers working in close imitation of his work, that unless some attention be paid to other

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carvers, one might suppose that the entire 18th-century portion of the cemetery is owing to Price's work and influence.

Perhaps the most important 18th-century carver who was not associated with Price was Jonathan Hand Osborne of Scotch Plains, only a few miles away. Aside from the occasional practice of signing his stones with his full name at the top (Photo 26), rather than more modestly at the bottom, one characteristic feature of his stones is his substitution of the initials of the deceased, carved in a flowering script, for the soul effigies or tulips that others carved. That he practiced his trade in Scotch Plains is also evident from his signed stones themselves, which may bear either "S.P." or "Scotch Plains" after his name. The Westfield stones that bear his characteristic features include those for John Miller (1770), Conklin Ludlum (1776), Joshua Marsh (1781), Eliakim Smith (1785) [signed by Osborne], John High (1792), Martha Cory (1798), Matthias Hetfield (1800), Thomas Woodruff (1804), Martha Hatfield (1810), and likely many others.

The Nineteenth Century

John Frazee (1790-1852), who would become a famous American sculptor in the 19th century, carved several gravestones for members of the Ross family (Photo 30). Frazee was for about three years (1811-1814) a resident of Rahway, where he went to work for Ward Baldwin, a gravestone carver and stonecutter. The Ross stones appear to date from his Rahway years. Frazee carved more boldly than his fellow carvers did, and he favored a design that featured an urn overflowing with draped cloth. Several other stones in the same style also exist in the cemetery, and digital photographs of some are carried on the www.westfieldnjhistory.com website.

As the nineteenth century progressed, brownstone gradually yielded to white marble for gravestones. Frazee's helped encourage a trend already begun, but even so, some brownstone grave markers were placed as late as the 1830s. For example, a man named Baltus Rol, who was murdered in 1831 on his farm in Springfield that would later become the (Register-listed) Baltusrol Golf Club, was buried in Westfield under a brownstone marker (Section I, . Brownstone was still widely available from quarries in the Newark area, and there remained cutters who were familiar with the stone and its idiosyncracies. In 1821, the church auctioned off the land that it owned on the west side of Mountain Avenue, leaving just enough for the cemetery and its future needs. At the same time, the church had Sections III and IV laid out. This action was evidently taken to respond to a desire among some families that they should be able to purchase plots for their own members. By this means, the church also avoided repeating the somewhat haphazard arrangement of graves that characterize Sections I and II. Sections III and IV were instead surveyed in a rectangular grid, oriented parallel with the outside lines of the property, and leaving ample room for paths and lanes. Burials continued in Sections I and II where space remained available.

The Mid-19th-Century to the Present

Westfield underwent dramatic change throughout the nineteenth century, led by the coming of the railroad. The Elizabethtown and Somerville Railroad arrived in the 1830s, and was renamed the Central Railroad of New Jersey a decade later. The growth of the town in the wake of the railroad led to the building of the present sanctuary of the Presbyterian church in 1861. In 1868 the opening of the Fairview Cemetery about a mile to the northeast as a non-sectarian cemetery, permanently eclipsed the role that the church graveyard had played.

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Few changes were made to the church graveyard in the twentieth century. By this time, nearly all of the burials were taking place in Sections III and IV. In 1925 the church added a new formal gate and wrought iron fence to the Mountain Avenue side. Chain-link fencing was later added around the other three sides of the graveyard. The last full burial was made in 1958, but in 1972 an area for cremated remains was opened in an unused portion of Section I. Over the years, a combination of minor vandalism, gravestone deterioration and breakage, and cleanup efforts have resulted in a collection of about 100 mostly marble headstones that have been displaced from the graves to which they belong. These stones are maintained in a group along the side of the graveyard.

Gradually through the 20th century, interest in the history of the cemetery has grown along with that of the church. A bicentennial history of the church was published in 1928, and an updated history was published in 1962. Henry Clare Hamilton wrote a history of the cemetery in 1975 for the Westfield Bicentennial Committee. In 1987, Herbert A. Halsey prepared a detailed, grave by grave, *Guide to the Colonial Cemetery of the Presbyterian Church in Westfield, New Jersey* that includes the maps used in this nomination. And the history of the cemetery can now be read online. The Westfield history website has placed Halsey's maps, together with a full list of the graves, and in what remains an ongoing project, photographs of the gravestones themselves. In Section I alone, two hundred of the stones have already been photographed, and in Section II a comparable number. (To view them, visit www.westfieldnjhistory.com).

Notes

¹ To avoid confusion, the name "Elizabethtown" will be used when referring to lands within the Elizabethtown Patent or within the bounds of the Township of Elizabethtown. The name "Elizabeth" will be used when referring to that eastern portion of Elizabethtown that comprises the City of Elizabeth today, or to the village at its 18th-century center.

² The best treatment of this and the other land disputes that convulsed New Jersey is probably Brandon McConville, *Those Daring Disturbers of the Publick Peace* (Ithaca, NY: Cornell University Press, 1999).

³ For a good discussion of this episode, see Theodore Thayer, *As We Were: The Story of Old Elizabethtown* (Elizabeth, NJ: 1964): 55-60.

⁴ *Ibid.*, 58-60.

⁵ *Ibid.*, 60.

⁶ Henry Clare Hamilton, "The Revolutionary Cemetery in Westfield, New Jersey," June 1975, excerpted in <http://www.westfieldnjhistory.com/files/lr17.htm>

⁷ A forthcoming work by Richard Veit and Mark Nonestied, to be published by Rutgers University Press, will shed further new light on Price and other gravestone carvers. See Richard Welch, *Memento Mori: The Gravestones of Early Long Island, 1680-1810* (Syosset, NY: Friends for Long Island's Heritage, 1972):15-18, 51.

⁸ Welch, 51.

⁹ *Ibid.*

¹⁰ *Ibid.*, 17.

¹¹ *Ibid.*, 18.

¹² *Ibid.*, 17.

¹³ Mark Nonestied to Lee Hale, November 29, 2006, personal communication. Copy in HPO files.

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Eppler, Mary Elinor. *Behold and See as You Pass By*. self-published, 1976.

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Thayer, Theodore. *As We Were: The Story of Old Elizabethtown*. Elizabeth, NJ: Grassman Publishing Co., Inc. for the New Jersey Historical Society, 1964.

Wasserman, Emily. *Gravestone Designs: Rubbings from Early New York and New Jersey*. New York: Dover Publications, Inc., 1972.

Welch, Richard F. *Memento Mori: The Gravestones of Early Long Island, 1680-1810*. Syosset, NY: Friends for Long Island’s Heritage, 1972.

Digital Photographs:

Photographs of many of the stones in the Westfield burial ground have been posted to the Westfield history website. Photos of the stones in Section I of the yard, for example, can be viewed by first going to the webpage <http://www.westfieldnjhistory.com/files/ColCemSect1.htm> and selecting from the list of available photos. Webpages for the stones in Sections II, III, and IV are also provided, but their coverage is less complete.

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Verbal Boundary Description

The nominated property consists of lot known as Block 2405, Lot 14 on the Town of Westfield tax map.

Boundary Justification Statement

The boundaries of the nominated property are those that have been associated with the property since the sale of some additional acreage in 1821.

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Additional Documentation

Concerning the Photographs:

- Photographs by Lisa K. DuMont and H. David Rogers
- Original negatives are in the archives of the Presbyterian Church In Westfield, New Jersey

The above statements apply to all photographs in this registration form.

References are limited to the carver's designs and the like. Locations within the cemetery are designated by the "section/row/grave" location from Reference #1.

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Photo #1 - Monument of Sarah Jennings – Atypical angel wing design (ends upward). Attributed to David Jennings or David Jeffrey. View to west. Location: II - F – 56. Photo Date: January 16, 2007

Photo #2 - Monument as in photo #1 Close up of carver's initials. Photo Date: January 16, 2007

Photo #3 - Believed to be primitive monument of Elizabeth Lee Frazee adjacent to husband's monument. Bronze added in 20th century. View to West, Location: I - C – 40 Photo Date: January 16, 2007

Photo #4 - Monument of Andrew Briant by Ebenezer Price. Note hand at left and dots pointing to carver's name with flourished underline. View to West, Location: I - K – 30 Photo Date: January 18, 2007

Photo #5 - Monument as in Photo #4 close up of Carver's name. Photo Date: January 16, 2007

Photo #6 - Monument of child, Noah Miller, oldest monument in this cemetery (1830). Design motif is three tulips. View is to south. Monument was originally facing east, now broken and free-standing. Location: I - B – 7
Photo Date: January 16, 2007

Photo #7 - Monument of Sarah, widow of Moses Tucker, showing lengthy epitaph. View to West.
Location: II - B – 55 Photo Date: January 16, 2007

Photo #8 - Monument of Sarah Tucker. Installation was shallow exposing trial carving below significant design work. Carver "J.T." View to West. Location: II - AB – 1 Photo Date: January 16, 2007

Photo #9 - Monument as in #8 Close up of carving practice and carver's initials.
Photo Date: January 16, 2007

Photo #10 - Monument of Ben-Smith Swenay, (note misspelling) attributed to carver Ebenezer Price.
View to West. Location: I - K – 63 Photo Date: January 16, 2007

Photo #11 - Monument of John Davis, installation was shallow, showing practice carving of vowels.
View to West. Location: II - F – 46 Photo date January 16, 2007

Photo #12 - Monument of Miss Jan Disbrow. Attributed by Manning.
View to West. Location: I - O – 29 Photo Date: January 16, 2007

Photo #13 - Monument as in photo #12 close up of name "Manning."

Photo #14 - Monument of Sarah D. Clark by carver (Illegible) of Newark, NJ.
View to West; Location: II - T – 14 Photo Date: January 16, 2007

Photo #15 - Monument as in #14 close up of carver's name, city, and state. Photo Date: January 16, 2007

Photo # 16 - Monuments of McVicar Family. Border identified by marble corner posts bearing inscription "McV."
Larger monument of Donald and Marion McVicar is granite. View to West-South-West. Location: Section III. Lot AV2. Photo Date: January 16, 2007

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Photo #17 - Table Ledger of John Grant. View to North. Location: II - F - 31.
Photo Date: January 16, 2007

Photo #18 - Monument of Anna Crane exhibiting multiple motifs with some extending to sides of the stone. View to West. Location: II - F - 27. Photo Date: January 16, 2007

Photo #19 - Monuments of Radford Family within enclosed family plot using concrete posts and steel pipe Railings. View to North West. Location: Section III. Lot AO4 Photo Date: January 16, 2007

Photo #20 - Monument of William Briant Woodruff and adjacent monument believed to be (baby) Woodruff (BW) showing only one carved tulip. View to West.
Locations: II - F - 35 and II - F - 37. Photo Date: January 18, 2007

Photo #21 - Monument of Daniel Conkling; carved by Jonathan Acken. View to West.
Location: II - B - 56. Photo Date: January 18, 2007

Photo #22 - Monument of child Lydia Woodruff exhibiting seven tulip motif. View to West Location: I - F - 31.
Photo Date: January 16, 2007

Photo #23 - Primitive monument, dated 1737. Deceased unknown. View to West. Location: II - G - 25. Photo Date: January 16, 2007

Photo #24 - Monument of Matthias Clark exhibiting use of marble, raised letters & military recognition. View to West. Location: II - O - 52. Photo Date: January 16, 2007

Photo #25
Monument of Zebulon Jennings, Jr. Original monument is brown stone; replacement is government issue believed to have been issued post Civil War. View to West. Location: II - G - 54.
Photo Date: January 16, 2007

Photo #26 - Monument of Eliakim Smith, showing carver's (Jonathan Hand Osborn of Scotch Plains) identification surrounding carving. View to West. Location: I - M - 70. Photo Date: January 18, 2007

Photo # 27 - Monument of Eliakim Smith with Latin inscription "Memoria Justorum beata est." (The memory of the Just is blessed.) View to West. Location: I - M - 70. Photo Date: January 18, 2007

Photo #28 - Monument of Sarah Clark, showing skull with wings. View to West. Location: II - G - 28.
Photo Date: January 18, 2007

Photo #29 - Monument of Pierson in pressed metal believed to be zinc.
View to West-North-West. Location: Section III. Lot AK2. Photo Date: January 18, 2007

Photo #30 - Monuments of Ross Family in limestone showing funeral urn design. View to West-by- South West.
Locations I. B 31,32,33 Photo Date: January 16, 2007

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Photo #31 – Gate to Burial Grounds – three leaf structure with double width opening to the left (south) and single opening to the right. View south-west Photo date January 16, 2007

Photo #32 – Fence along Mountain Avenue – View to the west. Photo Date: January 16, 2007

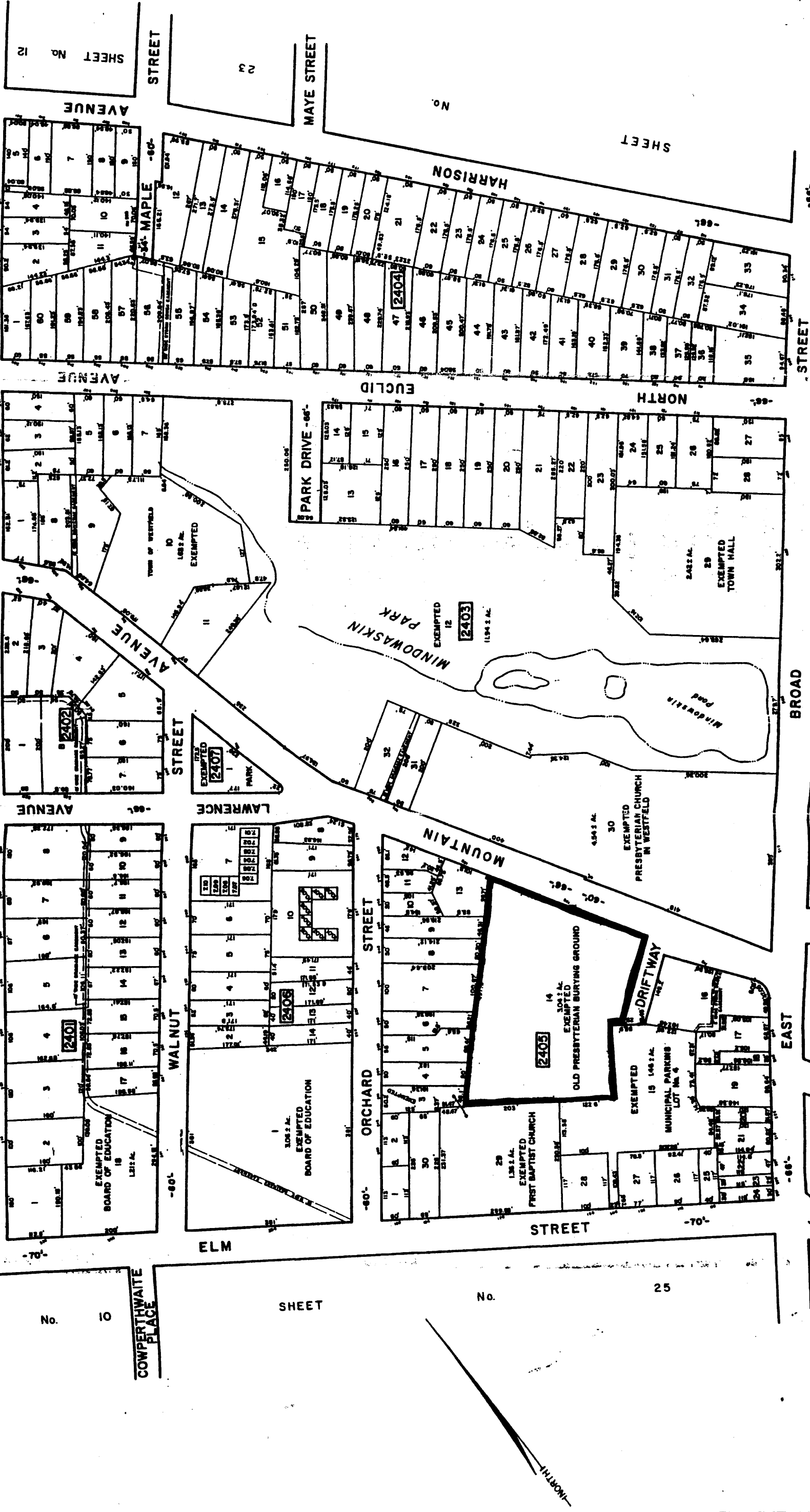
24
12

SHEET No.

No.

SHEET

SHEET



TAX MAP
TOWN OF WESTFIELD
 UNION COUNTY NEW JERSEY
 SCALE: 1" = 100'
 JAN. 1992
 WM. N. FRITZINGER, P.L.S.
 TOWN SURVEYOR
 PUBLIC WORKS CENTER, 550 NORTH AVE. WEST
 WESTFIELD, NEW JERSEY, 07090

THE TOWN ENGINEER HAS REVIEWED THIS MAP AND FINDS IT TO BE CORRECT AND ACCURATE IN ACCORDANCE WITH THE REQUIREMENTS OF THE TOWNSHIP ACT OF 1952 AND THE TOWNSHIP ACT OF 1964. THE TOWN ENGINEER'S OFFICE IS LOCATED AT 100 WESTFIELD AVENUE, WESTFIELD, N.J. 07090. PHONE: 973-421-1111. FAX: 973-421-1112.

SHEET No. 23

SOUTH EUCLID AVENUE

31
 ST. PAUL STREET
 EXEMPTED TOWN HALL
 2422 A.C.

No.
 ELMER STREET

EXEMPTED PRESBYTERIAN CHURCH IN WESTFIELD
 4354 S.A.C.

EXEMPTED BOARD OF EDUCATION
 304 S.A.C.

SHEET

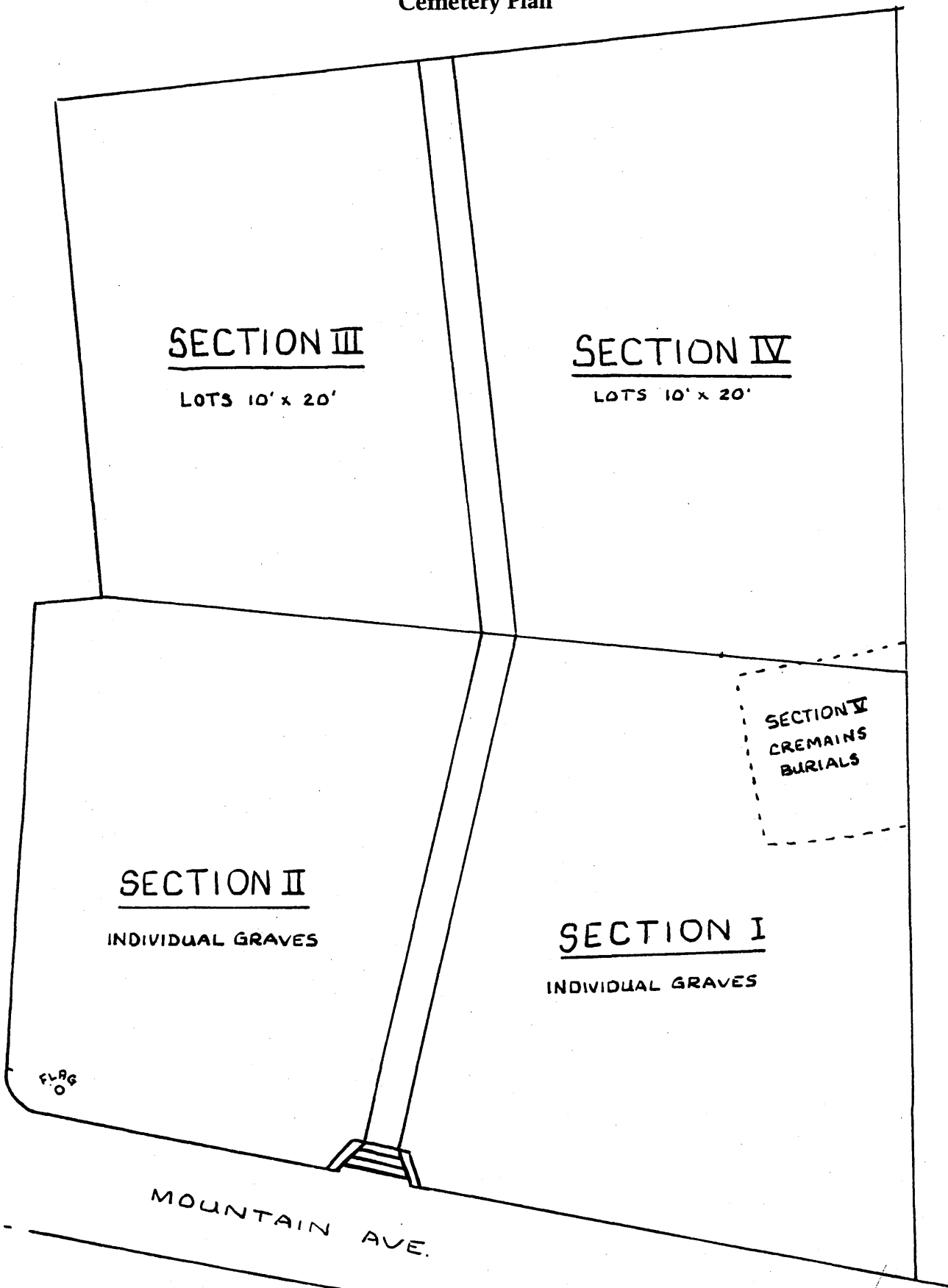
ELM STREET
 CENTRAL AVENUE
 EAST

*BURIAL GROUNDS OF THE
 PRESBYTERIAN CHURCH IN
 WESTFIELD*

No. 25

NORTH

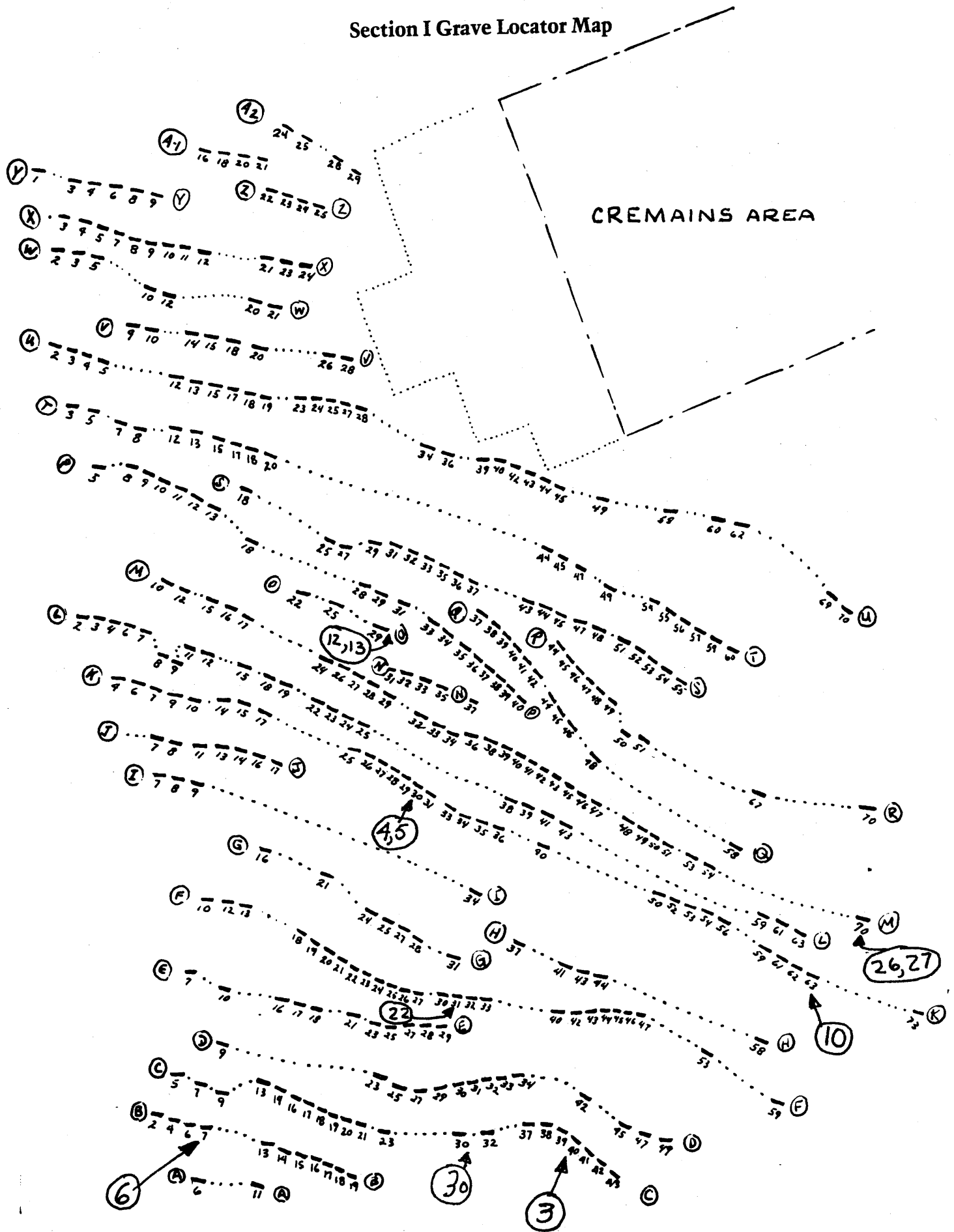
Cemetery Plan



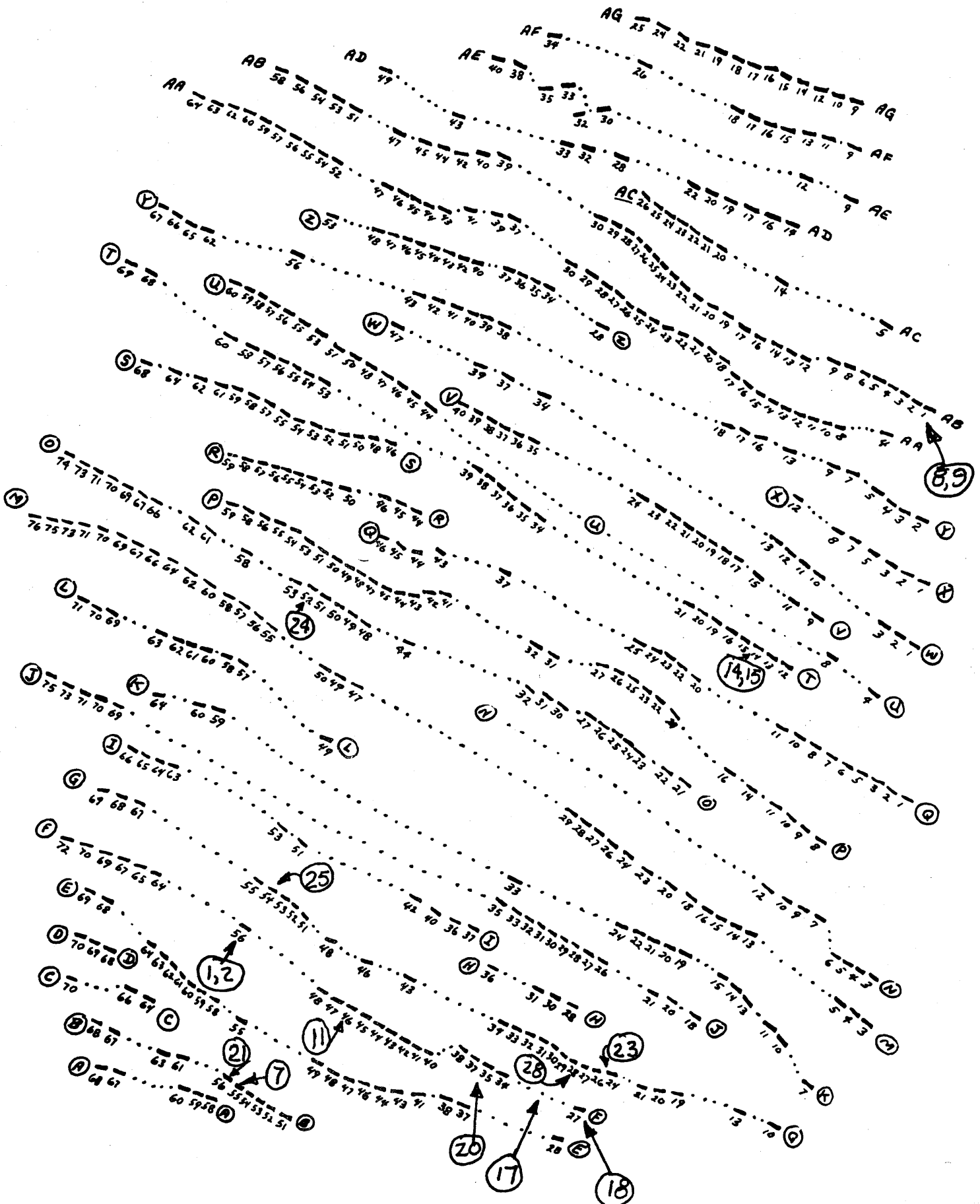
BURIAL GROUNDS OF the
Presbyterian Church in Westfield, NT

MAP #3

Section I Grave Locator Map



Section II Grave Locator Map



Section III Grave Locator Map

