

The

Orangetown Crier

News from the Orangetown Historical Museum and Archives

WINTER 2015

BLUE AND WHITE DELFTWARE

THE Queen's Delight

by George Way



I have always found blue and white delftware to be very pleasing and attractive, especially when the piece is displayed on antique furniture or in a period setting. Because early Delftware is very costly, for many years I could only afford to collect decorated tiles until I finally discovered my first major piece while attending an antiques show in New York City some thirty-five years ago. Careful investigation revealed that the vase was the work of Adrian Llewellyn, a potter who worked in Rotterdam and was active in the late 17th century.

During the late 17th and early 18th century, delftware was very popular among the affluent. Its desirability throughout England and the Netherlands can be credited to Queen Mary of England, the wife of William III. The Queen greatly admired the pottery and had many pieces shipped to England where they were displayed in the royal palaces, especially at Hampton Court Palace. Hampton Court boasted one of the grandest baroque interiors of the time. Until this day, many of the original pieces from that era are still on display for public viewing. These majestic pieces can be found in cabinets and are also exhibited on chimney pieces together with other fine imported china.

The tin-glazed earthenware ranged in size from small to large and impressive. Those who could afford to do so followed in Queen Mary's footsteps and decorated their homes with these fine pieces of pottery. Many of these important pieces were manufactured in Delft, a town that operated over thirty-three factories and was also the birthplace of Johannes Vermeer. Other factories were set up in Gouda, Utrecht, Leiden, Haarlem and Amsterdam. Interesting articles were made in all of these factories: tulip vases, posset pots, plates, tiles, jugs, candlesticks, ink wells and cups, to name a few. Many of these were decorated with peacocks, flowers or with Chinese decorations known as 'chinoiserie'. It is interesting to note that during the 17th century, most delftware tiles were manufactured in Rotterdam.

Delftware was shipped to many parts of the world such as Flanders, Spain and France. Although there were more than thirty factories in operation in Delft during the early years, the only one that is still thriving today is the Royal Delft factory. Delftware is still appreciated today – and many visitors to the Netherlands still seek out the attractive pottery to decorate their homes.

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For our upcoming exhibition at the DePew House – **From Holland to Here** – opening for members on April 18th – we will be featuring works from the collection of George Way. Owner of one of the most prominent private collections of 17th century Dutch art and artifacts in the United States, the collection includes paintings, furniture and exquisite ephemera. The items on view reveal not only the passion of a collector, but offer a rare glimpse into the character of a people whose legacy survives to the present day in Orangetown.

The Lent Legacy

by Mary Cardenas



THE ABRAM (ABRAHAM) LENT HOUSE

was built in 1752 by or for Abram Lent. The house has the “classic spring eaves” or overhangs. These architectural elements were used to keep water away from the house. The roofs over both parts of the house are in good shape—no buckling or leaks. The interesting feature of this house is in the attic. Some of the supporting beams appear to have come from other structures—older than their sister beams. These old timers were into recycling, not a very popular idea today. The frames around the windows in the larger part of the house are chestnut, a rock solid wood that has withstood the ravages of 263 years and some of the windows contain what appears to be old glass in them. I have suggested that the house be used for alternative use as other sandstone houses have taken on a new life. The house is located at 2 Greenbush Road in Orangeburg, NY – right behind the Stop & Shop Store and within 100 feet of the CSX Railroad.

The CSX Railroad runs its trains on tracks that there were once part of the West Shore Railroad system and as many as 30 trains or more pass this house, every day. (The West Shore Railroad was losing money and was bought out by the Consolidation Railroad Corporation or Conrail which eventually became part of CSX.) The house, which is sturdily constructed, has withstood the onslaught of modern development only to be dismissed for more parking places for further development of the surrounds.

The Dodge Family, a prominent family in Orangetown has always taken an interest in preservation and so it was no surprise when James Dodge spoke up and developed an idea of having the house taken apart and moved to the Dodge Grounds, less than ½ mile away, near Route 303 in Orangeburg. The house will be re-assembled at a later date. We will keep you apprised of the developments concerning this house in future issues of the Orangetown Crier.



Lace

-like holding patterned air

by Regina Haring

The lace collection bequeathed to the museum by the late Noel Haskell from the estate of Lillian Rose Perry numbers close to 500 pieces.

It includes lace made using a variety of techniques – or lace made by machines which imitated a variety of handmade techniques – and it includes pieces of lace ranging from a strip a few inches long to a full-sized pillowcase. The lace appears to date from about 100 years ago. The clean, simple style of the Arts and Crafts movement was emerging, but the earlier, elaborate Victorian style still predominated in fashion and home décor.

To be “real” lace, it is agreed that the piece must begin with thread, not fabric. The original Italian needle lace was called “punto in aria” which means lace/stitch in air. Previously lacy fabrics were produced by embroidering on fabric, and then cutting away the unembroidered portions – which was recognized as a waste of precious fabric!

Knitted, crocheted, tatted and needle lace are all made using a single strand of thread when made by hand. Bobbin lace differs in that a multitude of bobbins are used, in a method that most resembles a form of weaving.

Needle and bobbin lace originated in Italy and the Low Countries in the 16th century and the laces were rare and precious, as valuable as gold. It is hard to even imagine the number of hours of labor represented by the lace that is depicted in portraits of kings and nobles. But by the time of the American Revolution, machines were able to make a net that could then have a design embroidered on it, or have motifs appliqued to it. And by 100 years later – by the 1870s – machines were able to imitate almost all types of lace, even Chantilly.

The result was that after several hundred years when lace was made by the poor for the benefit of the rich, mechanization meant that the luxury of wearing beautiful lace was no longer limited to the very wealthy. And so the Victorian era, whose motto could have been “nothing succeeds like excess”, adorned themselves and their homes with an abundance of lace. The portraits of women from Pearl River which were a focal point of the last exhibit – “Orangetown Scrapbook” – showed clearly how lace was favored 100 years ago.

Lace was heavily used in fashions of the 1900s and 1910s, but by the 1920s much less so. It was only occasionally used to trim day wear, and you may have noticed that even the dinner dresses worn in *Downton Abbey* Season 5 have very little lace, and make use of other trims. Bridal wear and lingerie would continue to use a lot of lace and still do today.

While “handmade” still has a certain cachet, there is machine-made lace of every quality available. Kate Middleton’s bridal gown featured motifs cut from existing yardage made by the finest lace manufacturing company in existence. The motifs were hand appliqued to the veil and bodice of her gown by women from the Royal School of Needlework., with stunning results.

The Lillian Rose Perry collection contains many types of lace, but except for the tatted and the Irish crochet, it all appears to be machine made. It’s been a challenge to organize the collection into a form that would be useful to a researcher. The technique used to make the lace seemed the place to start, and therefore the tatted, knitted, crocheted, Battenburg and mesh laces were separated out. Most of the edgings are machine-made lace in bobbin lace patterns. Then there were pieces saved from clothing, and also home décor pieces like scarves and pillowcases. It is proof of the love that lace inspires in so many of us that there is a desire to hold onto it.

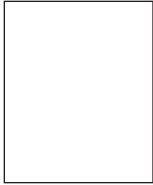
My favorite is the large group of Irish crochet pieces. Irish crochet was made at first in imitation of the needle lace called Point de Venise, but for designers that was just a springboard for their own creativity. Irish crochet features three-dimensional naturalistic flowers and leaves with a sculptural quality which could not be imitated by machine. There are pieces such as the one pictured which could happily be worn today, and indeed there is a resurgence of interest in making it.

The art of making lace by hand has never died. The organization for North America is called IOLI (International Organization of Lace, Inc.) and the local chapter to which I belong is the Metro Chapter. We make lace for the joy and satisfaction of creating something beautiful which will endure with our own hands.



196 Chief Bill Harris Way
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☛ at The DePew House
196 Chief Bill Harris Way
Orangeburg, New York
Office, Archives by Appointment (845) 398-1302

Opening April 18th
FROM HOLLAND TO HERE

Featuring the Collection of George Way
Open Tuesdays 10 – 2, Sundays 1 – 4, or by appointment
Admission free; donations accepted

☛ at The Salyer House
213 Blue Hill Road
Pearl River, New York
*A Spy in Our Midst, Our Dutch Sandstone Houses
& At Home in Orangetown*
Permanent Exhibit: Hours by appointment
(845) 398-1302

South Orangetown Middle School Tours this Spring

THIS SPRING:



FROM HOLLAND TO HERE – *featuring the collection of George Way*: Opening April 18th. A picture of Dutch culture in the 17th century within the context of their settlement in Orangetown. On loan will be the stunning collection of art & artifacts from the collection of George Way of Staten Island, featuring paintings, furniture and fabulous artifacts from the period. Exhibit open through November 15th



Antiques & Collectibles Sale: Saturday, May 16, 2015, 10 am – 4 pm
The museum will be open free of charge! Enjoy a beautiful Spring day with some fabulous Antiques, Fine Collectibles, Jewelry, Toys, Decorative Arts, Furniture, Fine Arts & Ephemera. Table Rental for Dealers is \$25.
At the **DePew House** 196 Chief Bill Harris Way, Orangeburg NY. Please call (845) 398-1302 for further information.



Friends of the Orangetown Museum Annual Dinner.
Join us on Sunday, June 7th at the '76 House at 5 pm. This year's dinner will recognize the Piermont Historical Society under the direction of Richard & Lola Esnard for rescuing the Erie Railroad Station in Piermont.
Tickets are \$55.



Get the book – ORANGETOWN. Discover 300 years of local history!
Pick it up at the DePew House, price: \$23.83 or let us mail it to you, price: \$25.00 (price includes shipping & handling)
Make your check payable to *Friends of the Orangetown Museum* and mail to the museum at
196 Chief Bill Harris Way, Orangeburg NY 10962.

THE ORANGETOWN HISTORICAL MUSEUM & ARCHIVES
Mary Cardenas, MUSEUM DIRECTOR • Elizabeth Skrabonja, MUSEUM CURATOR
The Orangetown Historical Museum & Archives was founded in 1992 to acquire, preserve and exhibit objects which reflect primarily the history of the Town of Orangetown. The Museum's additional, but not lesser mission is to document, research, promote and publicize the town's rich, historical heritage of the town for the people of Orangetown.



Andrew Stewart, SUPERVISOR
Thomas Diviny, Tom Morr, Dennis Troy and Paul Valentine, COUNCILMEN

FRIENDS OF THE ORANGETOWN MUSEUM
Your membership in the Friends of the Orangetown Museum helps to collect and preserve the history of Orangetown. Members will receive notices of programs and events as well as free admission to the Museum's special exhibits and events. The Museum is a 501 (C) (3) organization and all donations are tax deductible.

STUDENT/SENIOR \$10 SINGLE \$15 FAMILY \$20
LIFE MEMBER \$100 CORPORATE \$250